













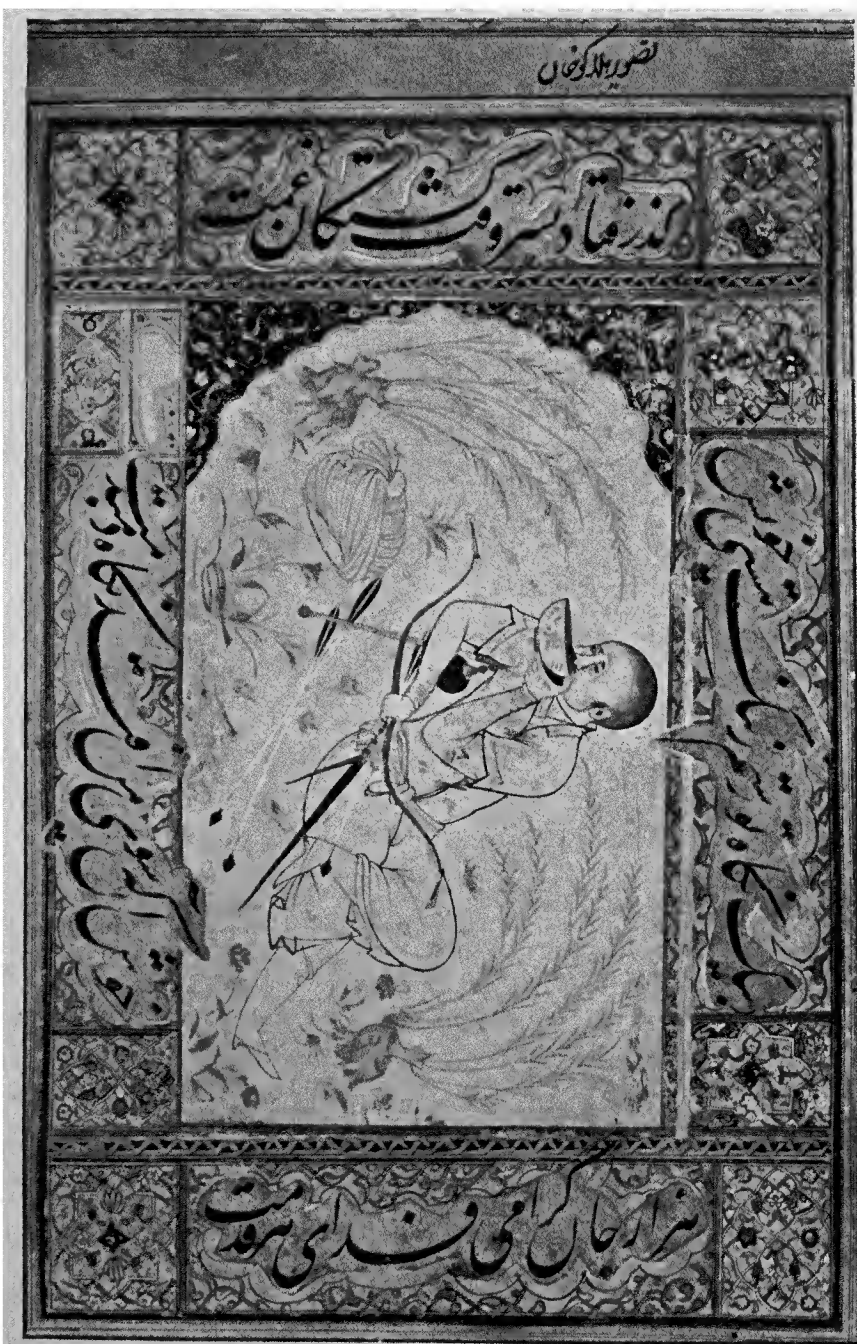
A LITERARY  
HISTORY OF PERSIA

IN FOUR VOLUMES

VOLUME III







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Frontispiece

A LITERARY  
HISTORY OF PERSIA

VOLUME III

*The Tartar Dominion*  
(1265-1502)

BY

EDWARD G. BROWNE



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I DEDICATE THIS VOLUME TO MY WIFE, TO  
WHOSE PERSUASION AND ENCOURAGEMENT  
ITS COMPLETION IS CHIEFLY DUE

يك روز بود عيد بيك سال بيكېدل  
همواره مرا عيد زديدار تو هموار

(Imámí: see pp. 116-117.)





## PREFACE

FOURTEEN years have elapsed since the second volume of my *Literary History of Persia*<sup>1</sup>, of which the present work is in fact, if not in name and form, a continuation, was published. That the appearance of this continuation, which comprises the period between Sa'dí and Jámí, and extends from the death of Húlágú the Mongol to the rise of the Šafawí dynasty (A.D. 1265-1502), has been so long delayed is due to a variety of causes, at one of which, operative for five or six years (A.D. 1907-12), I have hinted in the Preface (p. xx) to my *Persian Revolution of 1905-9*. While Persia was going through what repeatedly appeared to be her death-agony, it was difficult for anyone who loved her to turn his eyes for long from her present sufferings to her past glories. Often, indeed, I almost abandoned all hope of continuing this work, and that I did at last take up, revise and complete what I had already begun to write was due above all else to the urgency and encouragement of my wife, and of one or two of my old friends and colleagues, amongst whom I would especially mention Dr T. W. Arnold and Mr Guy le Strange.

The delay in the production of this volume has not, however, been altogether a matter for regret, since it has enabled me to make use of materials, both printed and manuscript, which would not have been available at an earlier date. In particular it has been my good fortune to acquire

<sup>1</sup> Of these two volumes, published by Mr T. Fisher Unwin in the "Library of Literary History," the full titles are as follows: *A Literary History of Persia from the earliest times until Firdawsi* (pp. xvi + 521), 1902; and *A Literary History of Persia from Firdawsi to Sa'di* (pp. xvi + 568), 1906. In the notes to this volume they are referred to as *Lit. Hist. of Persia*, vol. i or vol. ii.

two very fine collections of Persian and Arabic manuscripts which have yielded me much valuable material, namely, at the beginning of 1917<sup>1</sup>, some sixty manuscripts (besides lithographed and printed books published in Persia) from the Library of the late Sir Albert Houtum-Schindler, and at the beginning of 1920 another forty or fifty manuscripts of exceptional rarity and antiquity collected in Persia and Mesopotamia by Hājji 'Abdu'l-Majīd Belshah. So many Persian works of first-class importance still remain unpublished and generally inaccessible save in a few of the great public libraries of Europe that the possession of a good private library is essential to the student of Persian literature who wishes to extend his researches into its less familiar by-paths.

I regret in some ways that I have had to produce this volume independently of its two predecessors, and not in the same series. Several considerations, however, induced me to adopt this course. Of these the principal ones were that I desired to retain full rights as to granting permission for it to be quoted or translated, should such permission be sought; and that I wished to be able to reproduce the original Persian texts on which my translations were based, in the numerous cases where these were not accessible in printed or lithographed editions, in the proper character. For this reason it was necessary to entrust the printing of the book to a press provided with suitable Oriental types, and no author whose work has been produced by the Cambridge University Press will fail to recognize how much he owes to the skill, care, taste and unfailing courtesy of all responsible for its management.

I hope that none of my Persian friends will take exception to the title which I have given to this volume,

<sup>1</sup> See my notice of this collection in the *J.R.A.S.* for October 1917, pp. 657-694, entitled *The Persian Manuscripts of the late Sir Albert Houtum-Schindler, K.C.I.E.*

"A History of Persian Literature under Tartar<sup>1</sup> Dominion." I have known Persians whose patriotism has so far outrun their historical judgment as to seek to claim as compatriots not only Tímúr but even Chingíz and Húlágú, those scourges of mankind, of whom the two last mentioned in particular did more to compass the ruin of Islamic civilization, especially in Persia, than any other human beings. When we read of the shocking devastation wrought by the Mongols through the length and breadth of Central and Western Asia, we are amazed not so much at what perished at their hands as at what survived their depredations, and it says much for the tenacity of the Persian character that it should have been so much less affected by these barbarians than most other peoples with whom they came in contact. The period covered by this volume begins with the high tide of Mongol ascendancy, and ends with the ebb of the succeeding tide of Túránian invasion inaugurated by Tímúr. Politically, during its whole duration, Túrán, represented by Tartars, Turks and Turkmán, lorded it over Írán, which, nevertheless, continued to live its own intellectual, literary and artistic life, and even to some extent to civilize its invaders. It is my hope and purpose, should circumstances be favourable, to conclude my survey of this spiritual and intellectual life of Persia in one other volume, to be entitled "A History of Persian Literature in Modern Times," covering the last four hundred years, from the rise of the great Şafawí dynasty, which restored the ancient boundaries and revived the national spirit of Persia, to the present day.

There remains the pleasant duty of expressing my thanks to those of my friends and fellow-students who have most materially helped me in the preparation of this work. Nearly all the proofs were carefully read by two Government of

<sup>1</sup> I have yielded to the common usage in adopting this form instead of the more correct "Tatar." The later and less accurate, though more familiar, form "Tartar" owes its origin, as indicated on pp. 6-7 *infra*, to a popular etymology which would connect it with Tartarus

India Research Students of exceptional learning, ability and industry, Muḥammad Shafī, a member of my own College and now Professor of Arabic in the Panjáb University, and, on his departure, by Muḥammad Iqbál, a young scholar of great promise. To both of these I owe many valuable emendations, corrections and suggestions.

Of the twelve illustrations to this volume four (those facing pp. 8, 66, 74 and 96) have already appeared in the edition of the *Tārīkh-i-Sahān-gushd* published in 1912 by the "E. J. W. Gibb Memorial Trust" (vol. xvi, 1, pp. lxxxvii, 147, 154 and 222), and are reproduced here by the kind permission of my fellow trustees. To my old friend Professor A. V. Williams Jackson, of Columbia University, and to Messrs Macmillan, his publishers, I am indebted for permission to reproduce the photograph of the Tomb of Háfiz at Shíráz which originally appeared in his *Persia, Past and Present* (p. 332), and here appears facing p. 310. The facsimile of Jámī's autograph facing p. 508 of this volume is reproduced from vol. iii (1886) of the *Collections Scientifiques de l'Institut des Langues Orientales du Ministère des Affaires Étrangères à St Pétersbourg: Manuscrits Persans*, compiled with so much judgment by the late Baron Victor Rosen, to whose help and encouragement in the early days of my career I am deeply indebted. The six remaining illustrations, which are new, and, as I think will be generally admitted, of exceptional beauty and interest, were selected for me from manuscripts in the British Museum by my friends Mr A. G. Ellis and Mr Edward Edwards, to whose unfailing erudition and kindness I owe more than I can say. Three of them, the portraits of Sa'dí, Háfiz and Sháh-rukḥ, are from Add. 7468 (ff. 19, 34 and 44 respectively), while the portraits of Húlágú and Timúr are from Add. 18,803, f. 19, and Add. 18,801, f. 23. The colophon of the beautifully written *Qur'án* transcribed at Mawsil in A.H. 710 (A.D. 1310-11) for Úljáytú (Khudá-banda) and his two ministers Rashídu'd-Dín

## PREFACE

xi

Faḍlu'llāh and Sa'du'd-Dīn is from the recently acquired Or. 4945<sup>1</sup>. All these have been reproduced by Mr R. B. Fleming with his usual taste and skill.

Lastly I am indebted to Miss Gertrude Lowthian Bell, whose later devotion to Arabic has caused her services to Persian letters to be unduly forgotten, for permission to reprint in this volume some of her beautiful translations of the odes of Ḥāfiẓ, together with her fine appreciation of his position as one of the great poets not only of his own age and country but of the world and of all time.

EDWARD G. BROWNE.

*April 5, 1920.*

See the first entry in the *Descriptive List of the Arabic Manuscripts acquired by the Trustees of the British Museum since 1894*, by Mr A. G. Ellis and Mr Edward Edwards (London, 1912).



## INDEX.

\* In the following Index where many reference-numbers occur under one heading the more important are printed in Clarendon type, which is also used for the first entry under each letter of the alphabet. To save needless repetition, all references to any name common to several persons mentioned in the text are brought together under one heading, the individuals bearing this name being arranged either in chronological order, or in order of importance, or in classes (rulers, men of letters, poets, etc.). The letter b. between two names stands for Ibn ("Son of..."), and n. after the number of a page indicates a footnote. The addition in brackets of a Roman number after a name or book indicates the century of the Christian era in which the man lived or the book was written. Prefixes like Abū ("Father of...") and Ibn ("Son of...") in Muhammadan, and de, le, von in European names are disregarded in the alphabetical arrangement, so that names like Abū Sa'īd, Ibn Sīnā, le Strange, de Siane, etc., must be sought under S, not under A, I, L or D. Titles of books and foreign words are printed in *italics*, and an asterisk is prefixed to the former when they are quoted at any length in the text. A hyphen preceding a word indicates that the Arabic definite article al- should be prefixed to it.

- Abūqā (Mongol Il-Khān, xiii), 17-25, 31, 40, 53, 69, 106, 112, 114, 175  
 'Abbās "the Great," Shāh — (Safawī, king, xvi-xvii), 317, 396  
 'Abbās (murderer of Ulugh Beg, xv), 386  
 'Abbāsīd Caliphs (viii-xiii), 91, 106, 396, 484  
 'Abbāsī clan or family of Qazwīn, 94  
*Abdāl* (a class of invisible saints), 176 and n.  
 Abdāl Beg (xv-xvi), 417  
 'Abdu'l-'Azīz b. Ulugh Beg (Timūrid, xv), 386  
 'Abdu'l-Ghafūr of Lār (disciple of Jāmī, xv-xvi), 458, 508  
 'Abdu'l-Hamīd (Ottoman Sultān, xix-xx), 107 n.  
 'Abdu'llāh. Shaykh — Anṣārī (saint, iv-v), 479, 514; Amīr — of Shīrāz (xiii); Mīr — (father of Shāh Ni'matu'llāh, xiv), 464; — b. Faḍlu'llāh of Shīrāz (historian, xiii-xiv), see Waṣṣāf-i-Hadrat and Ta'rikh-i-Waṣṣāf; Prince — b. Ibrāhīm b. Shāh-rukh (Timūrid, xv), 387, 429; — b. Mīr 'Alī (calligraphist, xv), 395; — *Mathnawī-gā* (known as *Hiātill*, xvi), 459  
 Abū 'Abdi'llāh Muḥammad b. Abi Bakr b. 'Uthmān. See Imāmī  
 'Abdu'l-Laṭīf, son of the minister and historian Rashīdu'd-Dīn Faḍlu'llāh (xiii-xiv), 82, 84; Prince —, son of Ulugh Beg the Timūrid (xv), 82, 84, 386, 387, 388, 390, 429, 438, 503  
 'Abdu'l-Majīd b. 'Izzu'd-Dīn (Hurātī heretic, xv). See *Firishṭa-zāda*  
 'Abdu'l-Mu'min, son of Rashīdu'd-Dīn Faḍlu'llāh (xiii-xiv), 81; — the rhapsodist, put to death (xiv-xv), 195  
 'Abdu'l-Muqtadir, Mawlawī — (contemporary Indian scholar), 259 n., 260, 261, 263, 287 n., 293 n.  
 'Abdu'l-Qādir. — of Marāgha (musician, xiv-xv), 191, 384; — (?) Hurūtī, (xiv), 368  
 'Abdu'l-Wahīd (name adopted by Herman Biöknell, *q.v.*, xix), 302-3  
 'Abdu'n-Nabī Fakhr'u-Zamān (biographer of poets, xvii), 273  
 'Abdu'r-Raḥīm. — Hurūtī (xiv), 368; — Khān-Khānān (Akbar's general, translator of the *Bihār-nadma* into Persian, xvi), 399



- 'Abdu'r-Rahmān. Shaykh — Fāmi (author of old and apparently lost history of Herāt), 174, 431; — (unidentified, xv), 494; — Bey Sheref (contemporary Turkish historian), 408 n., 411, 412
- 'Abdu'r-Razzāq. — Sarbadār ruler (xiv), 178; — Kamālud-Dīn of Samargand (historian, xv), 361, 393, 397, 426, 428-430, 464, 473; — Lāhijī (commentator of the *Gulshan-i-Rāz*, xvii), 148
- Abel-Rémusat, 10, 19 n.
- Abghāy (grandfather of Tīmūr, xiv), 185
- Abhar (near Zanjān), 31, 87
- Abward, 497
- Abkhāz, 85, 122, 490
- Abraham, 89, 529-31, 547
- Abulustayn, Battle of — (A.D. 1277), 19
- Abyssinia, Abyssinians, 89, 398
- Achæmenian dynasty, 3
- Adam, 73, 89, 100, 133, 219 n., 245, 335, 343
- Adam-nāma* (Hūrūfī work), 374, 450
- Aden, 111, 327, 398
- Adharbāyjān (Persian province), 43, 122 n., 146, 160, 173, 187, 192, 194, 264, 272, 317, 321, 332, 382, 385, 389, 397, 399, 400, 401, 402, 406, 409, 410, 416, 425, 426, 462, 489
- Adhari (poet, xiv-xv), 259, 350, 352, 438, 497, 498, 502-3
- 'Adil Shāh, Mīr — (d. A.D. 1424), 489
- Adrianople (Turkish *Edirne*), 104, 356, 370
- 'Aḡdu'd-Dīn. — 'Abdu'r-Rahmān b. Ahmad al-Ījī (theologian and philosopher, xiv), 159, 170, 276 n., 356-7; — (grandson of Faḡlu'llāh al-Hūrūfī, xv), 366
- Aḡdu u Anfus* (poem by Bushāq, xv), 350; — (poem by Maḥmūd Qārī of Yazd, xv), 351-2
- Aḡdāl-i-Kāshī (poet, xiv), 154
- Aḡḡalu'd-Dīn. Mawlānā — (xiii), 27; Sayyid — Mas'ūd (pensioner, xiv), 81
- Afghānistān, Afghāns, 64, 107, 122 n., 152 n., 161, 175, 193, 379, 393
- 'Aḡfā (daughter of Amīr Khusrāw, xiii), 109
- 'Aḡḡu'd-Dīn of Baghdād (xiv), 83
- Aḡḡāyāb (Atābek of Luristān, xiii), 37
- Africa, North —, 92
- Aḡḡār tribe (supporting Shāh Isma'īl the Ṣafawī, xvi), 417
- Agra (taken by Bābur, A.D. 1526), 393
- Aḡḡ-i-Khusrawnī* (name of a Persian air), 500 n.
- Aḡar, 27, 416
- Aḡl (poet of Bābur's time, xvi), 459
- Aḡl (poet of Turshīz, xv), 438, 459
- Aḡmad. Sultān — Takūdar (Mongol Il-khān, xiii), 25-6, 27, 31; — (Muzaffarī prince of Kirmān, xiv), 163, 168, 169, 190; — b. Uways of the Il-khānī or Jalā'ir dynasty (xiv), 172, 173, 187, 191, 196, 197, 204, 205, 206, 284, 358, 366, 399, 400; — b. Abū Sa'id (Tīmūrīd prince, xv), 390; Chapel of —, 504; Sultān — (Ottoman, xvii), 396; — Shāh Bahmanī (of the Deccan, xv or xvi), 464; Sultān — (governor of Kurdistān, xv), 401; — b. Rashīdu'd-Dīn Faḡlu'llāh (governor of Ardābil, xiii-xiv), 84, 86; — (Aq-qoyunlu prince, xiv), 404; Shaykh — i-Jāmī (saint, x-xii), 479; — Suhrawardī (calligraphist, xiii), 84; — b. Sahl of Balkh (geographer, cited in *Nuṣṣatu'l-Qulūb*, ? xiii), 99; — b. Abl 'Abdillāh (author of the *Tibyan*, cited in the *Nuṣṣatu'l-Qulūb*), 99; Qāḡī — of Dāmighān (historian, source of *Ta'rikh-i-Gusāda*), 89; Khwāja — (merchant, xiv), 84; — of Tabriz (poet, author of *Shāhīnshāh-nāma*, xiv), 103; — i-Lur (Hūrūfī, assailant of Shāh-rukh, A.D. 1426), 366, 382, 473; Sayyid — Toghnān-oglu (envoy of Ūzūn Ḥasan to Ottoman Sultān, xv), 410; Farīdu'd-Dīn — b. Sa'd-at-Taftāzānī (theologian and jurist, xv), 398, 423, 458; — Dedē b. Luṭlu'llāh (Turkish historian, xvii), 384 n.; — b. Muḥammad Nadīm (Turkish historian, translator from the Arabic of the last writer's *Ṣaḡā'if-i-Akhḡar*, xviii), 384 n.; Dr — Khān (contemporary), 183, 361
- Aḡmad-ābād (Gujarāt, India), 318
- Aḡrār, Khwāja — Naqqashbandī (saint, xv), 441
- 'Aḡḡsha (wife of the Prophet, called *Ḥumayra*), 320 n.

- 'A'isha Sultān Begum (Bābur's wife), 455  
 'Ajā'ibul-Makhlūqāt ("Wonders of Creation" of al-Qazwīnī, xiii), 64 n.  
 'Ajā'ibul-Magdūr fī akhbārī Tīmūr ("Marvels of Destiny in the History of Tīmūr," by Ibn 'Arabshāh, q.v., xv), 181, 183, 321 n., 355-6  
 Akbar (the celebrated "Great Mogul" • Emperor of India, xvi-xvii), 391, 392, 393 n.  
 Akhī Jūq (antagonist of Mubārizu'd-Dīn, xiv), 165  
 Akhīrat-nāma (Turkish Hurūfī book), 374-5, 450  
 Akhlāq-i-Jaldī (by Jalālu'd-Dīn Dawānī, xv), 246, 380, 442-4  
 Akhlāq-i-Muhsīn (by Husayn Wā'iz-i-Kāshīfī, xv), 246, 443, 444  
 Akhlāq-i-Nāgīrī (by Nasīru'd-Dīn Tūsī, xiii), 18 n., 442  
 "Akhlāq-i-Ashraf (by 'Ubayd-i-Zakānī, xiv), 230, 232, 235, 237, 244-51, 257  
 Akhlāq, 188, 192, 401  
 Akhtar (the "Star," a Persian newspaper published at Constantinople, A.D. 1875-1895), 515 n.  
 'Akkā (St Jean d'Acre in Syria, ravaged by Tīmūr in A.D. 1401), 197  
 Āla Tāgh (or — dāgh, mountain), 59, 192  
 Ālafank (son of Gaykhātū, Mongol prince, xiii-xiv), 43, 48  
 Alamūt (stronghold of the Assassins), 6, 25, 66, 69, 92, 255  
 Alast ("Day of —"), 219 n., 307 and n., 308  
 'Alā'u'd-Dawla. — b. Ahmad Jalā'ir (xiv), 191; — b. Bāysunqur (Tīmūrid prince, xv), 386-8; — Bakhtishāh Ghāzī (father of Dawlatshāh, q.v., xv), 436  
 'Alā'u'd-Dīn. — 'Atā Malik-i-Juwaynī (historian, xiii), 20, 22, 24, 25, 29, 65, 88, 106; Khwāja — Hindū (correspondent of Rashīdu'd-Dīn Faḡlu'llāh, xiii-xiv), 82; Malik — (correspondent of same, xiii-xiv), 85; Sultān — of India (correspondent of same, xiii-xiv), 85; — Kurt (xiv), 176; Khwāja — Muḥammad (fiscal officer of Sultān Abū Sa'īd, xiv), 215; — (appealed to by 'Ubayd-i-Zakānī, xiv), 240, 241; — Simnānī (xiii-xiv), 484; — 'Alī Qūshjī (astromer and philosopher, xv), 386, 407  
 Alburz Mountains, 316 n.  
 Aleppo (Halab), 181, 197, 361, 425, 449, 464  
 Alexander "the Great" (Iskandar-i-Rūmī), 3, 16, 89, 90 n., 182, 228, 291 n., 317 n., 373, 533, 536, 541  
 Alexandria (Iskandariyya), 53 n.  
 Alfīya[wa] Shāfiyya (pornographical work by Azraqī, xi), 347 and n., 349, 350  
 'Alī. — b. Abī Tālib (fourth Caliph of Sunnīs and first Imām of Shī'a, vii), 51, 71, 91, 250, 255, 510, 519, 521; — Ridā (eighth Imām of Shī'a, viii-ix), 44; Shāykh — b. Kinjīk (or Kikhshīk, or Kichik, Mongol, xiv), 53; Amīr — Pādīshāh (Mongol noble, xiv), 59; Amīr — (governor of Irāq-i-'Arab, xiii-xiv), 80-81, 82; — b. Rashīdu'd-Dīn Faḡlu'llāh (xiii-xiv), 84; — Sahl (son of Shāykh Abū Ishāq Injū, xiv), 163, 275 n.; — b. Uwāys Jalā'ir (xiv), 172; — Mu'ayyad (Sarbadār, xiv), 178; — Sultān Qūchīn (retainer of Shāh-ruk, xv), 366; — Tāz (or Pīr 'Alī, xv), 381; — Beg b. Qāra 'Osmān (or 'Uthmān, of the "White Sheep" Turkmāns, xv), 404; — Qūshjī (entitled 'Alā'u'd-Dīn, q.v., xv), 386, 407; — b. Husayn Wā'iz-i-Kāshīfī (xv), 434, 441-2, 509  
 Abū 'Alī b. Sīnā, 443. See Avicenna  
 'Alī-garh (A.O. M. College, India), 108, 261  
 'Alī-shāh. — (rival and enemy of Rashīdu'd-Dīn Faḡlu'llāh, xiv), 51-2, 54, 70, 71; — (son of the same Rashīd, xiii-xiv), 84  
 'Alhyū'l-'Alā (successor of Faḡlu'llāh al-Jurūfī, xiv-xv), 371, 374, 451  
 Allāhu Akbar, Tang-i- — (defile near Shīrāz), 291 and n.  
 Allesandri, Vintēntio d' — (Italian traveller in Persia, xvi), 381 n.  
 Almagrī, 18, 502  
 "Alumut" (last ruler of Aq-Qoyūnīd dynasty so called by Italians), 415  
 Alwand Beg b. Yūsuf Aq-Qoyūnīd (xv-xvi), 417-18  
 Amān-Kūh, 176

- America, 107  
 Amid (Diyār Bakr), 192, 404  
 'Amidu'l-Mulk *Shāhib-Dīwān* (patron of 'Ubayd-i-Zakānī, xiv), 235, 238  
 Amīn (poet contemporary with Kātibī, xv), 494  
 Amīnī (poet parodied by Maḥmūd Qārī of Yazd), 352  
 Amīnu'd-Dīn. — Naṣr Mustawfī (great-grandfather of Hamdu'llāh Mustawfī of Qazwīn, xiii), 87, 96; Khwāja — (minister of Shaykh Abū Ishāq Injū, xiv), 233; Shaykh — (? identical with preceding), 275; — (poet parodied by Bushāq, probably identical with *Amīnī* mentioned above), 350  
 Amīr Bey (Ottoman envoy to Ūzūn Hasan, xv), 410  
 Amīr Khusrāw of Dihlī (poet, xiii), 108-10. See under Khusrāw  
 Amīrī, Yūsuf — (poet attached to Bāysunghur, xv), 501  
 Amurath, a corruption of Murād, *q.v.*  
 'Ana (in Mesopotamia), 42, 69, 81  
*And'ī-hagg* ("I am the Real," *i.e.* God), 195 n.  
 Anatolia, 371, 451  
 Andakān, 180  
 Andakhūd, 185  
 Andalusia, 132  
 Angioletto, Giovan Maria — (Italian traveller in Persia, xv), 381 n., 409, 411, 412, 413, 416  
 Angora (Anqura), Battle of — (A.D. 1402), 198, 199, 365, 370  
 'Anīsu'l-'*Arifīn* (the "Gnostics' Familiar," by Qāsimu'l-Anwār, *q.v.*), 475, 482, 485  
 'Anīsu'l-'*Ashiqīn* (the "Lovers' Familiar," by Qāsimu'l-Anwār, *q.v.*), 475  
 'Anīsu'l-'*Ushshiq* (by Sharafu'd-Dīn Rāmī, A.D. 1423), 462  
 Anjou, King René of —, 395  
 'Anqd (mythical bird), 136 and n., 316 n.  
 Antioch (Antākiya), 81  
 Anūshirwān, Khusrāw — (the Sāsānian, vi). See Mūshirwān  
 Anwārī (poet, xii), 64, 118, 224, 291, 350, 510, 522  
 'Anwār-i-Sūhaylī ("Lights of Canopus," by Husayn Wā'iz-i-Kāshifī, xv), 441, 443, 463, 504  
 Aq Bughā ("White Bull," grandfather of Shaykh Ḥasan-i-Buzurg), 171  
 Aq-Qoyānlū ("White Sheep" Turkman dynasty, xv-xvi), 379, 380, 381, 389, 399, 403-4, 407-9, 417, 418, 421 n., 444  
 Aq Shamsu'd-Dīn, Shaykh — (Turkish theologian, xv), 411  
 'Aqlab ("Poles," plural of *Qutb*, a class of the *Rijāl-i-Ghayb*, or Invisible Saints), 276 n.  
 Arabia, Arabic, Arabs, 3-5, 32, 64, 93, 99, 132, 162, 231 n., 260 n., 461, 467, 468a.  
 Arabia Felix, 184. See Yaman  
 "Arabian Nights" (*Alf Layla wa Layla*), 221  
 Arabic literature produced in Persia, 62-65  
 Ibnul-'Arabī, Shaykh Muḥyi'd-Dīn — (the great mystic, xii-xiii), 63, 127, 128, 132, 139, 446 n., 447, 484, 514  
 Ibn 'Arabshāh (historian, xiv), 181, 183, 185, 197 n., 198, 203, 321 n., 355-6  
 Araxes (Aras) river, 187, 192, 196  
 'Ardaysh-nāma ("Book of Adornment" by the poet Maḥmūd Qārī of Yazd, xv), 352  
 Arbīl, 191  
 Archives (Paris), 10  
 Arcturus (*Simāk*), 113  
 Ardabīl, 42, 85, 86, 362, 416, 473, 474, 482, 485, 486  
 Ardashīr. — Bābakān (founder of Sāsānian dynasty, iii), 90 n.; — i-Changī (Mīrānshāh's shaper, xiv), 195 n.; — (unidentified, xv), 492-5  
 Arghūn (Mongol ḥ-khān, A.D. 1284-91), 26, 27-34, 37, 40, 46, 47, 163  
 'Arīf Hikmat Bey (Turkish poet, xviii-xix), 371  
 'Arīfī (poet of Herāt, xv), 438, 490, 495-7  
 Arik Būqā (brother of Ḥillāgū the Mongol, xiii), 58  
 Aristotle, 18, 443  
 Arjsh, 399  
 Armenia, Armenians, 54, 181, 190, 196, 201, 406, 489  
 Arpa, Arpagādūn (Mongol ḥ-khān, xiv), 58-59, 171, 274 n.  
 Arrān, 57, 67  
 'Arsh-nāma ("Book of the Throne," Persian Ḥurūfī work), 375, 450  
 Arzanjān, 83, 188. See also Erzinjān  
 'Asaf (Solomon's minister), 67, 307, 308, 309

- Asaff (poet, xv), 438, 458  
 'Ashāra (unidentified place in Mesopotamia), 81  
 Ash'ari (doctrine), 301  
 \**Ashī'atū'l-Lama'at* (Jāmi's commentary on 'Irāqī's *Lama'at*, q.v.), 132-3, 444-7, 512  
 'Ashiq Chelebi (biographer of Turkish poets), 369  
*Ashraf*, Malik-i. — (xiv), 170  
*Ashraf-i-Namad-pūsh* (poet parodied by Maḥmūd Qāfi of Yazd), 352  
 Asia Minor, 3, 5, 53, 54, 56, 58, 71, 92, 99, 111, 127, 155, 188, 196, 357, 397, 404, 408, 479  
 'Asjadi (poet, xi), 65  
 Aslū'd-Dīn (b. Nasrū'd-Dīn Tūsī, astronomer, xiii), 48; — (judge of Shīrāz, xiv), 275, 276  
 Asir-Garh (Burhānpūr, India), 289  
 "Asmurat" (Italian corruption of "Murād"), 412  
*Asrārū'l-Tanzil* (al-Baydāwī's commentary on the *Qur'ān*, xiii), 63  
 "Assambei" (Italian corruption of Hasan Beg, i.e. Ūzūn Ḥasan, q.v.), 389, 404  
 'Aṣṣār (poet of Tabriz, xiv), 159, 328, 344  
 Assassins (of Alamut, q.v.), 6, 19, 25, 53, 66, 69, 73, 92, 154-5, 255  
 Āstārā, 482  
 Astārābād, 190, 216, 286, 355, 365, 368, 370, 388, 390, 395, 488, 489  
 "Astibisti" (Italian corruption of *Haṣṣṣ Bihisht*, "the Eight Paradises"), 414  
 Astrachan, 356  
 Astrology condemned, 86  
 Atābek (son of Shamsu'd-Dīn Muḥammad *Ṣāhib-Dīwān*, xiii), 28, 29; — dynasty of Fārs, 92, 100, 121, 274 (see also *Salghari*); — of Luristān, q.v., 68, 92, 189  
*Ātash-kada* ("Fire-temple"), a well-known biography of Persian poets by Luṭf 'Alī Beg Ādhar, xviii), 111, 119, 210, 211, 216, 222, 230, 258, 274, 321 n., 331 n., 345  
 Atā'u'llāh, Mir — of Maṣḥad (writer of Bābur's time, xv-xvi), 458  
*Ātharū'l-Bild* ("Monuments of the Lands" by al-Qazwīnī, xiii), 64-5  
*Athenaeum* (newspaper), 95 n.  
 Athir-i-Awāmī (poet, xiii), 154, 261  
 Ibnū'l-Athīr (Arabian historian, xiii), 88, 144 n.  
 Auguries from *Hāfi* (*tafīd'ul*), 311-19  
 Austin (printers, of Hertford), 504 n.  
 Austrians (defeated by Mongols at Liegnitz, A.D. 1241), 6  
*Avesta*, 290 n., 317 n.  
 Avicenna (Shaykh Abū 'Alī ibn Sīnā, xxi), 443, 522  
 Avnīk, 192, 196  
 'Awāsim, 81  
 'Awīl (Nuru'd-Dīn Muḥammad, biographer, xiii), 65  
 Awḥādī of Marāgha (poet, xiii-xiv), 7128, 141-6; parodied, 352  
 Awḥadu'd-Dīn of Kirmān (poet, xiii), 65, 7128, 139-41, 473  
 Awjān, 166  
 Awrang-zib 'Ālamgīr ("Great Mogul" Emperor, A.D. 1659-1707), 391  
*Awḥād* (a class of the "Invisible Saints"), 276 n.  
 Aydakān, 171  
 Aydlīn, 192  
 Āy Khātūn (daughter of Rashīdu'd-Dīn Faḍlullāh), 84  
 'Ayn Jalūt (defeat of Mongols by Egyptians at — in A.D. 1260), 19  
 'Aynṭāb, 197  
 Aywānak (near Ray), 194  
 Ayyūbī Dynasty, 408  
 Azād, Ghulām 'Alī Khān — (biographer, xviii), 289  
 Azraqī (poet, xi), 347  
 Bābā Ḥusayn (murderer of 'Abdu'l-Latīf the paricide in A.D. 1450), 386-7  
 Bābā Kūhī (Shrine of — at Shīrāz), 274  
 Bābā Sangū (holy man of Andakhūd, xiv), 185  
 Bāhā Sawdā'ī (poet, xv), 438, 497, 501  
 Bāhās, 432, 452, 465, 470  
 Bābur, Mirzā Abu'l-Qāsim (Timūrid, d. 1456-7), 311, 387, 388, 390, 421 n., 429; Zahiru'd-Dīn Muḥammad (Timūrid, founder of the "Great Mogul" Empire in India, xv-xvi), 184, and note on pronunciation of the name, 311 n., 380, 391-3, 418-19, 433, 440, 453-60, 505, 507  
 Bāburī (favourite of Zahiru'd-Dīn Bābur), 455  
 \**Bābur-nāma* (autobiography of Zahiru'd-Dīn Bābur), 391-3, 440, 453-9, 505 n.

- "Babylon," "Sultan of —," 199, 201  
 Bachū Nūyān (Mongol general, his letter to the Pope), 10  
 Badakhshān, 388, 390, 393  
 Badakhshī (poet, xv), 438  
*Baddyū's-Sandī* (a work on Rhetoric by Mīr 'Atā'u'llāh of Mashhad, xv), 458  
 Bādghīs, 179, 427  
 Badī'u's-Zamān. — al-Hamadhānī (man of letters, x-xi), 139 n.; — b. Abū'l-Ghāzī Sultān Husayn (Tīmūrīd prince, xv-xvi), 399, 416, 418  
 Badr. — (poet of Chāch or Shāsh in Transoxiana, xiii), 106, 110; — (poet satirized by Kātibī, xv), 491-2  
 Baghdād, 4, 20, 24, 31, 32, 33, 34, 54, 55, 60, 62, 66, 70, 78, 82, 111, 160, 161, 162, 164 n., 166, 172, 183, 191, 195 n., 196, 197, 204, 205, 206, 208, 223, 225, 226, 230, 234, 250, 257, 261, 263, 264, 284, 285, 317, 357, 361, 366, 368, 396, 399, 402, 409, 510, 511  
 Baghdādī Khātūn (daughter of the Amīr Chābān, xiv), 54, 56, 57, 58, 170, 171  
 Bahādur (title assumed by the Mongol Il-khān Abū Sa'īd in A.D. 1318), 53  
*Bahāristān* (the "Spring-Land," by Jāmī, xv), 258, 273, 347 n., 436, 489, 515  
 Bahārī tribe, 399  
 Bahā'u'd-Dawla, Bahman Mīrzā (Qājār Prince and bibliophile, xix), 80, 100 n.  
 Bahā'u'd-Dīn. — Juwaynī (great-grandfather of Shamsu'd-Dīn Muḥammad *Ṣāhib-Dīwān*, xii-xiii), 20; — Juwaynī (son of the above-mentioned *Ṣāhib-Dīwān*, xiii), 21-22, 29, 119; — Zakariyyā (saint of Multān and spiritual guide of 'Irāqī, xiii), 125, 127, 174; — Ahmad (commonly called Sultān Walad or Veled *q.v.*, son of Mawlānā Jalālū'd-Dīn Rūmī, xiii), 155; — (father of the poet Ilāfī, xiv), 274; — Qāra 'Osmān (known as *Qāra Iluk*, "the Black Leech," of the *Ag-qoyānlū*, or "White Sheep" Turkmāns, xiv-xv), 404  
 Bahman Mīrzā, 80, 100 n. See above under Bahā'u'd-Dawla  
 Bahman Shāh (of India, xv), 400  
*Bahrām u Guḥandām* (poem by Kātibī, xv), 487  
 Bakhshīs (Uyghūr priests and scribes), 50, 111, 112 and n.  
 Abū Bakr. — (the first Caliph, vii), 74, 255 and n.; — b. Sa'd-i-Zangī (Atābek of Fārs, xiii), 100; — (father of Mubārizu'd-Dīn, founder of the Muzaffarī dynasty, xiii), 162; — (son of Mīrānshāh b. Tīmūr, xiv-xv), 362, 399, 400  
 Bākū, 175, 368, 417  
 Bala'bakk (Baalbek), 197  
 Baladu'l-'Ayn, 81  
 Balkh, 108, 432, 456  
 Balkhī, Abū Zayd Ahmad b. Sahl — (geographer and author of the *Ṣuwarū'l-Aqdām*, one of the sources of the *Nuzhatu'l-Qulūb*, *q.v.*), 99 and n.  
 Bam, 81, 105  
 Bāmiyān, 122  
 Banākat (or Fanākat in Transoxiana), 100 and n., 320 n.  
*Bandkattī, Tārīkh-i*. —, 100-103.  
 See *Kawqātu Ull-Albāb*  
*Bandū'n-Nāsh* (Arabic name for the constellation of Ursa Major), 213 n.  
 Bang (Cannabis Indica or *Ḥashīsh*), 150 and n., 151 and n.  
 Bankipore (Library and Catalogues), 108, 109 n., 259 n., 260, 287 n., 293 n., 312 n., 317 n., 319  
 Bannā'ī (poet, xv), 438, 457, 458  
 Bānū Jahān (wife of Mubārizu'd-Dīn Muḥammad, xiv), 163  
 Bāqir b. Gbiyātū'd-Dīn Kurt (xiv), 177  
 Barandaq (poet of Bukhārā, xv), 501  
 Bārbad (minstrel of Khusrāw Parwīz, vii), 267 and n.  
 Barbaro, Josafa — (Venetian envoy to Persia, xv), 380, 399, 404  
 Barbier de Meynard, 431  
 Bardī Beg (xv), 381-2  
 Bar-Hebraeus, Abū'l-Faraj — (Christian historian and physician, xiii), 12, 13, 19 n., 25 n., 26 n., 27 n., 48 n., 64, 106 n.  
 Barmak, House of —, or "Barmecides," 21  
 Barqūq (al-Malikū'z-Zahīr, ruler of Egypt, xiv), 191  
*Bashdrat-nama* (Turkish Hurūf poem by Raffī, xv), 375, 449-50  
 Baṣra, 81, 85

- Batnir, Massacre of — (xiv), 194  
 Bātū (Mongol prince, xiii), 54, 354  
 Ibn Batūta (Arabian traveller, xiv), 47 n., 55 n., 56 n., 58, 61, 64  
 Bāyandari (the "White Sheep" Turkman dynasty, xv-xvi), 402, 404.  
 See Aq-qoyūnlū  
*Bayānu'l-Haqā'iq* (by Rashīdu'd-Dīn Faḡlu'llāh, xiv), 77, 79  
 Bāyazid. — (of Bistām, saint and mystic), 479; — b. Muḥarizū'd-Dīn Muḥammad, founder of the Muẓaffarī dynasty (xiv), 163; — b. Sultān Uways of the Il-khānī or Jalā'ir dynasty (xiv), 173; — I, known as *Yildirim*, the "Thunderbolt" (Ottoman Sultān, A.D. 1380-1402), 173, 196, 198-9, 203-6, 363, 399, 400; — II (Ottoman Sultān, A.D. 1481-1512), 398 (where "II" is twice erroneously given as "III"), 418, 419, 422, 423; Khwāja — (Ḥurūfī, xiv), 368  
 Bāyazid (Turkish frontier fortress), 188  
 Baybars (al-Malikū'z-Zāhir, Sultān of Egypt, xiii), 19  
 Baydā (the Arabic name of *Turbat-i-Safīd* in Fārs), 63  
 Baydawī, Qādī Nāsiru'd-Dīn — (commentator, historian and judge, xiii), 63, 88, 100, 101, 272 n.  
 Baydū (Mongol Il-khān, A.D. 1295), 39-40  
 Bayhaq, 178  
 Bayqarā (Timūrid prince, nephew of Shāh-rukḥ, xiv-xv), 427  
 Bayrām, Khwāja — Bahārī (of the dynasty of the "Black Sheep" or Qāra-qoyūnlū, q.v.), 399  
 Bāysunqur. — (Timūrid prince, son of Shāh-rukḥ, xv), 108, 366, 380, 385 and n., 386, 387, 395-6, 400, 424, 427, 438, 453, 473, 499-501; — b. Ya'qūb (of the Aq-qoyūnlū or "White Sheep" dynasty, *circa* A.D. 1500), 415  
 Bāzdārī family of Qazwīn, 94  
 Bāzigha (her love affair with Joseph), 532 and n.  
 "Beard," "Book of the —" (*Rish-nama*, by 'Ubayd-i-Zākānī, xiv), 235, 251  
 Bektaşh, Hāfījī — (d. A.D. 1337-8), 371-2, 374, 451  
 Bektaşhī order of dervishes, 365, 370-5, 450-2  
 Belgian professors at Cambridge (A.D. 1915), 112 n., 427. See also Faḡhī, Muséon  
 Belin (*Notice sur Mir Ali-Chir...*, 1861), 391, 439, 506, 508  
 Bell, Miss Gertrude Lowthian — (*Poems from the Divan of Hāfiḡ*, 1897), 162, 273, 286, 291, 292, 303-6, 308-11  
 Bengal, 286, 287, 393, 398  
 Bernhauer, 156  
 Beveridge, Mrs — (edition of *Bdbur-nama*, 1905), 391  
 Bianchi, 399  
 Bibliothèque Nationale (Paris), 237, 372  
 Bicknell, Herman — (translator of Hāfiḡ, d. 1875), 283, 290, 291 n., 302-3, 304-7, 309, 310  
 Bihnam (his fatal banquet at Hamadān, A.D. 1281), 25 n.  
 Bihruz, Mirzā Dhabḡhu'llāh — of Sāwa (contemporary), 541, 542, 548  
 Bihzād (miniature painter, xv), 456, 459, 505  
 Bijanagar, 398, 429  
 Birjand, 155  
 Bisātl (poet, xv), 438, 501  
 Bishārī (family or clan of Qazwīn), 94  
 Bistām, 59, 178  
 Bitlis, 192  
 "Black Sheep" Turkmāns. See Qāra-qoyūnlū  
 Blochet, M. Edgar — (edition of part of the *Jāmi'u't-Tawārīkh*, q.v.), 74 n.  
 Blochmann (*Persian Prosody*, 1872), 514 n.  
*Blue Banner* (Léon Cahun), 15  
*Bluthensammlung aus d. Morgenl. Mystik* (Tholuck, 1825), 147  
*Blutenkranz* (Wickerhauser, 1885-8), 542  
 Bodensadt (translator of Hāfiḡ, 1877), 303  
 Bohemia, 10, 102  
 Bombay, 231  
 "Bousaet," "Boussay" (Italian corruption of Aḡū Sa'id, q.v.), 61  
 Brahmīns, 342 n.  
 Britain, British, 102, 183  
 British Museum, 367, 430, 445  
 Brockelmann, Karl — (*Gesch. d. arab. Litt.*, 1898-1902), 63 n., 64 n., 99 n., 354, 355, 356, 357  
 Brockhaus (editor of Hāfiḡ), 299 n., 302

- Broussa, 199  
 Buddhist, Buddhism, 44, 73  
 Buhlul (rebellion of —, A.D. 1395), 193  
 Bukhārā, 82, 186, 188, 189, 234, 238, 432  
 Būlā Timūrī (family or clan of Qazwīn), 94  
 Bulgarians, 15  
 Bulqān Khātūn (mentioned in Rashīdud-dīn's will), 28  
 Būqā, Amīr — (mentioned in Rashīdud-dīn's will), 28  
 Burāq (rebellion of —, A.D. 1268-9), 25  
 -Burda (the "Mantle-poem" of al-Buṣṭrī), 363  
 Burgundy, Dukes of —, 395  
 Burhān-i-Jāmī (Persian dictionary), 351  
 Burhān-i-Qdī (Persian dictionary), 351 n.  
 Burhānī (family or clan of Qazwīn), 94  
 Burhānpūr, 289  
 Burhānu'd-Dīn. Qādfī — (Turkish warrior-poet, xiv-xv), 404; Sayyid — (father of Mīrkhvānd the historian), 432  
 Burdīrd, 187, 190, 368  
 "Busech" (Italian corruption of Abū Sa'īd, *q.v.*), 389, 410, 429 n.  
 Būshanj, 150, 175, 186  
 Būshāq (Abū Ishāq, parodist of Shīrāz), 159, 209, 211, 257, 299, 344-51, 353, 492  
 -Buṣṭrī (Arabic poet, author of the *Burda*), 363  
 Bustān (of Sa'dī, xiii), 16, 354, 524  
 Buwayhid dynasty, 91, 522  
 Byzantine Empire, 205, 409  
  
 Caesarea (Qaysariyya), 83, 85  
 Cahun, Léon —, 9 n., 14, 15  
 Cairo, 42, 196, 356, 357  
 Calcutta, 216  
 Calif, Golden —, 35, 36  
 Caliph, Caliphate (*Khalifa*, *Khildfat*), 5, 62, 73, 74, 90, 91, 92, 101, 247 n. See also under 'Abbasīas, Fātimīdas, Umayyadas  
 Calmucks, 398  
 Cambay, 398  
 Cambaluc (Khān-bāligh, *i.e.* Pekin), 397  
 Cambridge, 112, 162, 367, 368, 373, 427, 430 n., 440, 443, 445, 496  
  
 "Caño" (name of Timūr's wife as given by Clavijo), 200  
 Caracoli, 399. See Qāra-qoyūnlū  
 Carmathians, 451  
 "Carparth" (corruption of Kharpūt, *q.v.*), 389  
 Cashmere, 283. See Kashmīr  
 Caspian Provinces and Sea, 3, 6, 15, 187, 355, 481, 482. See also Gilān, Māzandarān  
 "Cassan" (Italian corruption of Kāshān, *q.v.*), 389  
 Catalonia, 102  
 Cathay (*Khaṭā*), 75, 228  
 Catholic church, 6  
 Catkins called "Willow-cats" (*gurbā-i-bād*), 118 and n.  
 Caucasus, 7  
 Ceylon, 122, 398  
 Chabistar, or Shabistar (*q.v.*), 146  
 Chabot, J. B. —, 31 n., 52 n.  
 Chāch, Chāchī, 110, 262, 320 n.  
 Chaghatāy Khān, 66  
 Chaghatāy language, 391, 438. See Eastern Turkish, Turki  
 Chahār Maḡala (by Nizāmī-i-'Arāḍī of Samarqand, xii), 65, 256, 353 n., 522 n.  
 Chansons de Geste, 394  
 Chao (Chinese paper-money introduced into Persia), 37-9  
 Chelebi, 479  
 Chess, 456-7  
 Chézy (translator into French of Jāmī's *Layla wa Majnūn*, Paris, 1805), 516  
 Chilla (forty days' fasting and self-discipline, in Arabic *arba'in*), 125, 527 n.  
 China, Chinese, 37, 43, 44, 49, 64, 73, 74, 75, 77, 86, 89, 101-3, 202, 206, 228, 362, 383, 397, 398  
 Chingiz Khān or Qā'an (xii-xiii), 11, 12, 15, 16, 40, 43, 65, 73, 74, 102, 159, 180, 182, 185, 203, 250, 285, 304, 383  
 Chingiz-nāma (or *Shāhinshāh-nāma* of Aḥmad of Tabriz, xiv), 103  
 Chosroes (generic name for Sāsānian king, Arabic Kīrā, Persian Khusrāw, *q.v.*)  
 Christ, Christians, 17, 18, 19, 54, 58, 101, 116, 134, 196, 201, 259, 281, 282, 338, 342 n., 372, 467, 476  
 Chronograms, 58, 282, 283, 385, 386, 387, 512. This list is not exhaustive

- Chronological Retrospect* (Major David Price, 1811-21) 196 and o.  
 Chúbán, Amír — (xiv), 51-56, 59, 60, 170, 171  
 Churches destroyed by orders of Gházán (*circa* A.D. 1295), 40  
 Churchill, Sidney — (rare Persian books acquired by —), 95, 300  
 Clarke, Col. H. Wilberforce — (translator of Háfiz, etc.), 299, 300, 302, 303  
 Clavijo, Ruy Gonzalez de — (Spanish ambassador to Tímúr, A.D. 1404-5), 199-201  
 Clement. Pope — IV, 19; Pope — V, 49  
 Cologne (mentioned by the historian Banákati, xiv), 102  
 "Como" (Italian corruption of Qum, *q.v.*), 389  
 Comneni, 407, 408-9  
 Compass, invention of —, 15  
 Constantinople, 64, 199, 201, 203, 206, 231, 257, 367, 368, 370, 399, 405, 409, 413, 419  
 Contarini, Ambrosio — (Venetian envoy to Persia, xv), 380, 406 and n., 410  
 Copts, era of the —, 89  
 Cordier, M. Henri — (edition of *Odoric of Pordenone*), 61 n.  
 Crusades, 8  
 "Curulumameth" (Italian corruption of Oghúrlú Muḥammad, *q.v.*), 410  
 Dabfrán (family of Qazwín), 94  
*Dah Fayl* (by 'Ulayd-i-Zákání, xiv), 237, 252  
*Dah Wazl* (by Maḥmúd Qáfrí of Yazd, xv), 352  
 Dabḥák (legendary tyrant of Persia), 250  
 Dalmatia, 6  
 Dáimád Ibráhím Pasha (xviii), 384 n.  
 Damascus (Dimashq), 41, 42, 122, 128, 181, 197, 355, 356, 357, 425, 462  
 Dámghán, 81, 190, 368, 388  
 Dánishmand Bahádur (general, xiii), 176  
 Dante compared with Háfiz, 292-3  
 Darábjird, 356  
 Darband, 175  
 Darby (translator of *Petis de la Croix's Life of Tímúr* into English, 1723), 303  
 Daríus (Dará). — Hytaspes, 405; the last —, 228, 229  
 Darráb, Sayyid Amír Hájji — (xiv), 164  
*Daru'l-Ayám* (in Shíráz), 444  
*Daru'l-Shifá* (in Shíráz), 166, 355  
 Daru's-Siyadat-i-Ghásnání (at Shíráz), 83; — *i-Sulṭání* (at Herát), 504  
 Dasht, 356  
*Dasht-náma* (by Nizárf), 155  
 David's melodious voice, 500  
 David Comnenas, 408  
 Davy, Major — (xviii), 184  
 Dawán (in Fárs), 444  
 \*Dawlatsháh. — (ruler of Kirmáo, xiv), 166; — b. Bakhtsháh of Samarqand (author of the well-known *Biography of Poets*, xv), 40 n., 47, 72, 108, 109 n., 111, 115 n., 118 n., 119, 141, 188, 209, 210, 211, 215, 222, 223, 224, 230, 258, 259, 262, 263, 265, 272, 273, 274, 282, 311 n., 321, 331 n., 344, 345, 346, 347, 362, 363, 382, 383-4, 434, 435-7, 439, 453, 459, 487 n., 488, 489, 491 n., 497, 498, 499-501, 505, 508  
 Daylamis, 91. See *Buwayhids*  
 Deccan, 285, 464  
 Deśfémery, 64 n.  
 Delhi. See *Dihli*  
 Deluge, era of —, 89  
 Despína. — (daughter of Michael Palaeologus and wife of Abáqá Khán the Mongol Il-khán, xiii), 18; — (daughter of Kalo Joannes and wife of Úzún Hasan, xv), 407  
 Abú Dharr, traditions of —, 514  
*Dhu'l-Fiqdr* ('Alí's sword), 467, 468 and n.  
 Dhu'l-Qadar (one of the nine tribes supporting Sháh Isma'íl, A.D. 1500), 417  
 Dhu'l-Qadiri dynasty (xv), 401  
 Dieterici (editor of *al-Mutanabbí*), 347 n.  
 Dihli, 107, 108, 181, 183, 194, 358, 391, 393  
 Dilshád. — Khátún (daughter of Dimashq Khwája, *q.v.*), 55, 58, 171, 172, 260, 262; — Agha (Tímúr's wife, xiv), 186  
 Dimashq Khwája (son of Amír Chúbán, xiv), 54, 55, 170  
 Diwa-Mahall, 398  
*Dihván-i-Albiza* (by Maḥmúd Qáfrí of Yazd, *q.v.*), 351-3



- \* *Dīwān-i Afīma*, (by Bushāq of Shīrāz, *q.v.*), 346-51  
*Dīwān-i Nasab* (source used by author of *Tārīkh-i Gūstā*), 88  
 Diyār Bakr (formerly Amid), 84, 92, 192, 400, 402, 404, 406, 407, 408, 417, 418  
 Diyā'u'd-Dīn (Jāmī's son), 514  
 Dīzful, 83, 191  
*Dolmetsch* (suggested Turkish etymology), 9 n.  
 Dominican archbishop of Sultāniyya (xiv), 54  
 Doqūz Khātūn (wife of Hūlāgī Khān, xiii), 18, 52 n.  
 Dorn, Bernard —, 210 n., 426  
 Drink, indulgence in — by Tartars, 24, 200, 391, 406; laws against —, 53, 58, 277-8  
 Dughlāt, Mirzā Haydar — (cousin of Babur and author of *Tārīkh-i Rashīdī*, *q.v.*), 392, 453  
 Dulaff (clan or family of Qazwīn), 94  
 Dur-dūz, Mawlānā 'Alī — (poet parodied by Bushāq and Maḥmūd Qārlī), 350, 352  
 Ebu'z-Ziyā Tevfiq (Abu'd-Diyā Tawfiq) Bey (Turkish man of letters and printer, xix-xx), 231  
 Edward King of England. — I, 11, 19; — II, 11, 12, 49  
 Egypt, Egyptians, 11, 19, 20, 41, 42, 44, 49, 51, 53, 54, 56, 70, 85, 86, 92, 106, 127, 162, 164 n., 170, 173, 191, 197, 199, 205, 206, 312, 329, 368, 396, 397, 399, 400, 401, 404, 405, 414, 466, 468, 469  
 "Elephant," "Year of the —," 89  
 Eleutherius, Pope —, 102  
 Elias, N. — (d. 1897), 170 n., 364 n., 392 n.  
 Eliot, Sir Charles —, 433  
 Elliot, Sir H. — (*History of India*), 107, 110  
 Ellis, A. G. —, 174, 179 n., 430  
 Elphinstone (*History of India*), 454  
 Emessa. See Hama  
 England, English, 6, 43, 44, 102, 107, 395  
 Era, il-khānī —, 45; others employed by different peoples, 89  
 Erdmann, Dr Franz von —, 224, 225, 226  
 Erskine, W. — (historian of India), 364 n., 392 n., 393 and n., 419 n., 434  
 Er-Toghriīl (ancestor of the Ottoman Sultāns), 205  
 Erzeroum, 188, 196, 199  
 Erzīnjān, 188, 196, 404, 408. See also Arzanjān  
 Ethé, Dr Hermann — (d. June 7, 1917), 68 n., 103, 302 n., 515 n., 531 n.  
 Euclid, 18  
 Euphrates (*Furāt*), 42, 69, 81, 84, 379, 408, 412, 511 n.  
 Euphuists, 461  
 Europe, Europeans, 89, 395  
 Eve (*Hawwā*), 334, 335  
 Evil Eye (rue or pepper burned for protection against —), 229 n.  
 Facetiae (*Hasaliyyāt*) of 'Ubayd-l-Zākānī, *q.v.*, 231, 238  
 Abu'l-Faḍl of Sāwa, Mirzā — (physician and writer, xix), 540  
*Faḍlāt-nama* (Hurūfī work), 450  
 Faḡlu'llāh. — al-Husaynī (author of *al-Mu'jam fi Athārī Muṭākhḥ-l-'Ajami*, xiii-xiv), 68; — (author of *Jāmi'u'l-Tawdrīkh*, xiii-xiv), see under Rashīdū'd-Dīn; — al-Hurūfī of Astarābād (heresiarch, xiv), 190, 365-374, 449, 451, 479; — of Tabriz (physician to Timūr, xiv-xv), 202; —, Mir — (courtier of Maḥmūd Shāh Bahmanī of the Deccan, xiv), 285  
*Fakhlawīyyāt* (poems in dialect), 352  
*Fakhḥatū'l-Khulafā* (by Ahmad ibn 'Arabshah, *q.v.*, xiv), 356  
 \* *Fakhri*, *Kutab-i* — (xiv), 4-5  
 Fakhri-i-Banākātī (historian and poet, xiv), 100-103  
 Fakhri-i-Jurjānī (poet, xii), 65  
 Fakhru'd-Dīn. Monastery of Shakh —, 28; — Kurt, Malik — (xiv), 41, 50, 150-1, 174 n., 176; — 'Irāqī (*q.v.*, poet, xiv), 63, 124-39, 174, 321, 344, 350, 445, 446, 512; — Abu'l-'Abbās Ahmad-i-Shīrāzī (author of the *Shīrāz-nama*, xiv), 350-1; —, Khwāja — (correspondent of Hurūfīs, xiv); — 'Ajami (Persian Mufti of Constantinople, xv), 370; — 'Alī b. Husayn Wā'iz-i-Kāshifī (poet, preacher and biographer, xv-xvi), 441-2, 504, 509  
 Fakhru'l-Mulk Shamsu'd-Dawla (patron of the poet Imāmī, xiii), 117, 118 and n.

- Fâi-nâma* (table for taking auguries), 235, 312-15
- Falconer, Forbes —, 516, 522 n., 527
- Fâni (Persian *takhalluṣ* of Mîr 'Alî Shîr Nawâ'î, *q.v.*), 505
- Fagr-nâma* (Hürûfî work), 450
- Farâh, 175, 186
- Farajullâh (son of the *Ṣâhib-Dîwân* Shamsu'd-Dîn Muḥammad-i-Juwaynî, *xiii*), 29
- Abu'l-Faraj, Gregorius — b. Ahrûn (physician and historian). See *Bar Hebraeus*
- Akhû Abi'l-Faraj of Zanjan (saint, *xi*), 426 and n.
- Farḡhâna, 380, 393, 418
- Farhâd, 328, 329, 547
- Farhâdjîd, 178
- Farhang-i-Anjuman-ard-i-Nâsirî* (Persian lexicon by Ridâ-qull Khân, *xix*), 481 n.
- Ibnu'l-Fârid, Umar — (Egyptian mystical poet, *xii-xiii*), 133, 514, 548
- Farid-i-Aḥwal ("Squinting Farid," poet, *xiv*), 154
- Faridu'd-Dîn. — 'Aṭṭâr (mystical poet, *xiii*), 88, 344, 350, 352, 435, 479, 505; Qâḍî — (envoy of Bayazîd "the Thunder-bolt" to Tîmûr), 205; — Ahmad b. Sa du'd-Dîn at-Tafîzânî. See under *Aḥmad*
- Farman-Khând (daughter of Rashîdu'd-Dîn Fadlu'llâh, *xiv*), 84
- Farrukh (ode of Hâfiẓ addressed to —), 301
- Farrukh Yasar (king of Shîrwân, *c.* A.D. 1500), 417
- Farrukhî (poet, *xi*), 65
- Fârs, 20, 73, 83, 101, 119, 160, 163, 165, 168, 186, 188, 189, 190, 191, 206, 226, 237, 272, 274, 275, 276, 277, 284, 285, 317, 344, 356, 357, 381, 385, 387, 389, 397, 402, 406, 410, 444
- Fârs-nâma-i-Nâsirî*, 162, 165 n., 168 n., 274 n., 275 n., 357 and n.
- Fâryâb, 175
- Faryimad, 212, 215
- Fasâ (in Fârs), 168
- Faṣḥl of Khwâf (author of the rare *Mufmaḥ*, or Compendium of history and biography), 28 n., 29, 40 n., 67 n., 112 and n., 150 and n., 151-2, 174 and n., 195 n., 210 and n., 211, 214-15, 224, 230, 282 n., 283, 354 n., 365, 424 n., 425, 426-8
- Fath-âbâd, Garden of —, 83
- Fatalism (Hâfiẓ charged with —), 301 and n.
- Fath-'Alî Sultân b. Imâm-qull Khân, 318-19
- Abu'l-Fath Ibrâhîm b. Shâh-rukh (d. A.D. 1434-5), 385 n.
- Fâtihaj'u'sh-Shabbâb* (Jâmi's first *Dîwân*, compiled in A.D. 1479-80), 515
- Fâtîmîd Caliphs, 92, 154
- Faw'id-ulu'd-Diyâ'iyya* (Arabic grammar compiled by Jâmi for the use of his son), 514
- Fayd-nâma* (Turkish Hürûfî work), 450
- Ferté, M. —, 231, 235
- Filwâgûshân (clan or family of Qazwîn), 94
- Fiott-Hughes (collector of Oriental MSS.), 225
- Firdâq-nâma* (by Salmân-i-Sâwajî, *xiv*), 261
- Firdawsî, 65, 89, 98, 104, 108, 224, 259, 316 n., 348, 350, 385, 510, 532, 541. See also *Shâh-nâma*
- Fire-arms, invention of —, 14
- Fire-wool-lippers. See *Gabr, Guebre, Magian, Zoroastrian*
- Firkûn Bey (Ahmad Firkûn Tawqî', Turkish writer and official, compiler of a great collection of State Papers known as *Munshâ dt*, *xvi*), 203-6, 398 and n., 400, 401 and n., 407, 409-11, 422-3
- Firishṭa, Muhammad Qâsim — of Astarâbâd (historian of India), 206
- Fiusha-zâda ('Abdu'l-Majîd b. Firishṭa 'Izzu'd-Dîn, Hürûfî heresiarch and author of the *Isḥâq-nâma*), 371, 451
- Flrûzâbâd (in Fârs), 357
- Flrûzâbâdî, Abû Tâhir Muḥammad — (lexicographer, *xiv-xv*), 357-8
- Flrûz-Kûh, 175, 193, 368
- Fish supporting the earth (*mâht* or *samak*), 113
- FitzGerald, Edward —, 304, 516, 523, 524, 526
- Fitzwilliam Museum, Cambridge, 162, 360
- Fleischer, 156, 328
- Florence, 293
- Florn, Turkish —, 423 and n.
- Flügel, 88 n., 367 n.
- Forbes, Duncan —, 539
- "Four" (*i.e.* the Four Elements), 248

- France, French, 6, 9, 10, 395  
 Franciscan envoy to Mongol court, 19  
 Franks, 73, 74, 101, 200, 205. See also Europeans  
 Frazer, Sir J. G. —, 474  
 Friesland, 6  
 Fuḍūlī (Firdūlī, Turkish poet of Baghdad, xvi), 441  
 Furūghī (Muhammad Husayn Khān *Zukd'u'l-Mulk*, contemporary Persian poet and historian), 383  
*Furūghī's Hikam* (by Shaykh Muḥyī'd-Dīn Ibnū'l-'Arabī, q.v.), 63, 127, 446, 513  
 Gabr (Guebre), 38, 39, 541. See also Magians, Zoroastrians  
 Ganja, 122, 326 n., 535, 536  
*Ganj-nama* (Turkish Hurūfī book), 450  
 Gantlin, M. Jules — (editor of *Ta'rīkh-i-Gusfā*), 94  
 Garm-sir, 52  
 Gawhar Shād Khātūn (or — Āqā, xv), 388, 389, 410, 428  
 Gaykhātū (Mongol Il-khān, A.D. 1291–5), 31, 37–9, 43, 163  
 Gayl (Gēl, Gīl), 480, 481  
 Gedik Ahmad Pasha (tutor to the Ottoman Prince Mustafā, xv), 411  
 Gēl. See above under Gayl  
 Genoa, 201  
 Geoffrey de Langley (English envoy to Ghāzān's court), 44  
 Georgia, Georgians, 9, 85, 160, 188, 190, 192, 197, 199, 362, 406, 409, 414, 503  
 German, Germany, 6, 542; German Emperor, 107 n.  
 Gharjistān, 175  
 Ghaza (Egypt), 19  
 Ghāzān (Mongol Il-khān, A.D. 1295–1304), 17, 27, 40–46, 47, 48, 69, 70, 72, 73, 74, 76, 82, 83, 84, 101, 104 n., 163, 176, 275, 361  
 Ghāzāniyya (suburb of Tabriz), 46, 70  
*Ghāzān-nama* (by Ahmad of Tabriz, xiv), 103  
 Abū'l-Ghāzī Sultān Husayn b. Manḡūr b. Bayqarā (Tīmūrid prince, xv–xvii), 380, 390–1, 395, 396, 399, 400, 410, 412, 418, 421–2, 430–1, 433, 434, 436, 439–40, 443, 453, 455–9, 487 n., 505, 506, 517  
 Ghazna, House of —, 73, 74, 91, 380  
 -Ghazzālī, Shaykh Muḥammad — (xi–xii), 479; Shaykh Ahmad —, 135 n.  
 Ghibellines, 399  
 Ghlyāthū'd - Dīn. — Muhammad Sām (king of Ghūr, d. A.D. 1202), 174, 179; — Kurt ruler of Herāt (d. A.D. 1329), 55, 57, 176–7, 179; — Pīr 'Alī Kurt (grandson of the preceding), 57, 179, 186; — (Muhammad b. Rashīdu'd - Dīn Faḍlū'llāh (minister and patron of letters, put to death in A.D. 1336), 56–7, 58–9, 71, 83, 84, 87, 103, 226, 251–2; — Hājji Khurāsānī (ancestor of the Muzaffarī dynasty, xiii), 162; — b. Sultān Iskandar (king of Bengal and correspondent of the poet Hāfiz, xiv), 286–7; Amīr — (Hurūfī poet), 373; — Naqqāsh (xv), 397  
 Ghūch Husayn b. Amīr Chūbān (xiv), 170  
 Ghulām 'Alī Khān *Asād* (author of the *Khiṣṣna-i-'Amīra*, xviii), 289  
 Gbūr, 152, 175, 176; kings of —, 91, 179  
 Ghūrī, Amīr — (Sarbadār, xiv), 180  
 "Giansa," 389. See Jahānshāh  
 Gibb, E. J. W. — (Turkish scholar, d. 1901), 156, 210 n., 354, 368 n., 369, 370, 392, 399 n., 404 n., 422, 423, 426, 441 n., 449, 450, 532  
 Gibbon (author of the *Decline and Fall*), 202–3  
 Gibbons, Professor H. A. —, 198, 401 n.  
 Gilān, Gīl, 49, 416, 429, 473, 479, 481, 482. See also Caspian provinces, Gayl  
 Gird-i-Kūh (stronghold of the Assassins), 368  
 Gobineau, le Comte de —, 103, 425  
 de Goeje, 88 n., 99 n.  
 Gog, 16  
 Golden Horde, 57, 354  
 Gomez de Salazar (member of Spanish mission to Tīmūr, xv), 199  
 Gonzalez de Clavijo (Spanish ambassador to Tīmūr), 199–201. See Clavijo  
 Gothland, 6  
 Gottwaldt, 88 n.  
 Government service to be avoided, 28  
 Graf (editor of Sa'dī's *Bustān*), 16 n., 529 n.

- Greece, Greek, 3, 89, 405  
 Gregory X, Pope — 19  
 Griffith, R. T. H. — (translator of *Jāmi's Yūsuf wa Zulaykhā*), 516, 531  
 Gúdarz (rebel at Sīrjān, xiv), 192  
 Guebre (*gabr*), 38, 39, 541. See also Magians, Zoroastrians  
 Goelphs, 399  
 de Guignes, 382 n.  
 Guillaume d'Ada (archbishop of Sultāniyya, xiv), 54 n.  
 Gujardī, 318, 398  
 Gulandām, Muhammad — (compiler of the *Diwān* of Hāfiz), 272, 283  
 Gulhargā, 398  
*Gulistān* (of Sa'dī), 16 n., 401 n., 433, 515  
 Gulistān (place in Caucasia), 417  
 \**Gulshan-i-Rds* ("Rose-garden of Mystery"), 146-9, 300, 471 n.  
 Gurgān, 190, 355, 390. See also Āstarābād, Jurjān  
 Gurjistān (Georgia, *q v.*), 188  
 \**Gūy u Chawgān* ("Ball and Polo-stick," a poem by 'Arifī, xv), 495-7  
 Ḥabīb-i-'Udī (favourite of Mīrānshāh put to death by Tīmūr), 195  
 Ḥabīb, Mīrzā — of Isfahān (xiv), 231, 357, 346, 351  
*Ḥabībī's-Siyar* (history by Khwānd-amīr, xvi), 39 n., 40 n., 41, 60 n., 171 n., 174, 258, 264, 273, 282 n., 283, 331 n., 353 n., 354, 366, 385, 389, 421, 428 n., 429, 430 n., 432, 434, 460, 488 n., 503, 505  
*Ḥadīqat-i-Ḥaqqāt* (by Sanā'i of Ghazna), 141  
 Ḥadītha, 81  
 Ḥadiyya Malik (daughter of Rashīd-du'd-Dīn Faḍlullāh), 84  
**Hāfiz**. Muhammad Shamsu'd-Dīn — of Shīrāz (the poet, xiv), 108, 159, 161, 166, 170, 188-9, 207, 209, 211, 225, 238, 243, 258, 259 n., 260, 269 n., 271-319, 320, 325, 348, 350, 352, 354, 356, 357, 435, 444, 495, 498, 504, 510, 544, 548; tomb of — (*Ḥāfizīyya*), 311, 318-9; — b. Ghiyāthu'd-Dīn Kurt (xiv), 57, 117-8; — Abrū (historian, xvi), 424-6, 430; — (minstrel of Shīrāz), 328; Darwish (copyist, xv), 225  
 \**Ḥafī Aurang* (the *Sab'a*, Septet, or "Seven Thrones" of Jāmi, xv), 515, 516  
 B. P.  
*Ḥafī Birdārān* (the "Seven Brothers," the constellation of the Great Bear), 213 n.  
 \**Ḥafī Iqlīm* (the "Seven Climes," a geographical and biographical work by Amīn Ahmad-i-Rāzī), 111, 141, 142, 153, 210, 211, 216, 222, 223, 230, 258, 274, 331 n., 345, 362, 363  
 Haithon (Armenian historian), 25 n.  
 \*Ibn Ilaḡar al-'Asqalānī (*Iḡdī*), 367  
 \*Ibnū'l-Ḥājjib (Arabic grammarian, author of *al-Kāfiya*), 514  
 Hājjī Beg b. Amīr Chūhān (xiv), 170  
 Ilaḡji Khalifa (Turkish bibliographer, author of the *Kashf u Ḥunūn*), 88 n., 367 n.  
 Hakluyt Society, 6 n., 8, 381, 399 n., 404 n., 405 n., 407, 416 n.  
 Hallāj (wool-carder). See Bushāq (Abū Ishāq) of Shīrāz, who followed this trade  
*Ḥāl-nama* ("the Book of Ecstasy") of 'Arifī, 495-7. See also *Gūy u Chawgān*  
 "Halul," 413. See Khalīf, of which this is an Italian corruption  
 Hama (in Syria), 197  
 Hamadān, 25, 39, 69, 85, 125, 193, 403, 424  
 Ḥamdullāh Mustawfī of Qazwīn (historian and geographer), 56, 87-100, 224, 231 n.  
 Ḥamīdī dynasty, 401  
 von Hammer, 68, 156, 347 n., 436  
 Hammer-Purgstall, 147, 401 n.  
 Ḥamza b. Qaṣa 'Uṣmān ('Uṭhmān) Aq-qoyūnlū (xv), 404  
 Ḥanaṣī. — sect. 46, 50, 97, 98; clan or family of Qazwīn, 94  
 Hanḥālī sect, 301 n.  
*Ḥaqqāt-nama* (Turkish Ḥurūfī book), 450  
*Ḥaqqū'l-Yaḡīn* (by Maḥmūd Shabīstārī, xiv), 149-150  
*Ḥaramayn, Sultānu'l-* — (title assumed by Egyptian rulers, xiv), 205  
 Harqadāq (Mongol general, xiv), 48  
 Hartmann, 516  
 Hārūn. — ar-Rashīd ('Abīāsīd Caliph, ix), 21; Shārafu'd-Dīn — b. Shamsu'd-Dīn Muhammad *Ṣāḥīb-Diwan* (xiii), 20-21  
 Ḥasan. The Imām — b. 'Alī b. Abī Ṭālib (vii), 90, 91; Shaykh — b. Ḥusayn Jalā'ir or Ilkānī (Il-Khān) called Buzurg ("the Great," d. A.D. 1359), 54, 55, 59, 60, 170-2; 36

- 208, 260, 261, 262, 264;  
 Shaykh — b. Tūmūrtāsh b. Chūbān  
 called Kūchak ("the Little," d.  
 A.D. 1343), 59, 60, 170-2; b.  
 Uways b. Shaykh — i-Buzurg  
 (killed A.D. 1382), 172, 320; — b.  
 'Alī Beg b. Qāra 'Osmān ('Uth-  
 mān) Bāyandarī or Aq-qvūnlū  
 (A.D. 1453-77), 402, 403; see  
 Ūzūn Ḥasan; — ['Alī] b. Jahān-  
 shāh (xv), 402, 403, 408, 409, 410;  
 — i-Šabbāh (founder of the Assass-  
 ins, *q.v.*, xi), 66; Amīr — of  
 Dihlī (poet, xiv), 106, 108, 293,  
 350, 352, 491, 498; Shaykh-i-  
 Jūrī (xiv), 211-12; Sayyid — of  
 Tirmidh (parodied by Mahmūd  
 Qāfī of Yazd), 352; Khwāja —  
 and Shaykh — (correspondents of  
 Hurūfīs, xiv), 368; Hājī Mīrzā  
 — (author of *Fārs-nāma-i-Nāṣiri*,  
 xix), 162  
 Hašt Bihišt (a garden near Tabriz,  
 the "Astibisti" of the Venetian  
 travellers), 414  
 Hātīfī (nephew of Jāmī and poet, xvi),  
 459  
 Hātim-Tā'i, 276, 383  
 Ḥaydar-i-Safawī, Shaykh — (xv), 407,  
 414, 416, 417 n.  
 Ḥaydar of Shirāz (poet, xiv), 223-4  
 Ḥaydarābād codex of the *Bābur-  
 nāma*, 391  
 Ḥazārasp dynasty in Luristān, 37  
 Hebrews. See Jews  
 Henry the Pious, Duke of Silesia, 6  
 Herāt, 41, 49, 50, 55, 57, 115, 152,  
 161, 163, 173, 175, 176, 178, 179,  
 180, 186, 208, 210, 354, 355 g.,  
 362, 366, 380, 382, 384, 387, 388,  
 390, 393, 397, 402, 418, 421, 422,  
 424, 425, 427-32, 455, 457-9, 462,  
 464, 473, 488, 500, 501, 503, 506, 507  
 Hertford (Oriental printing at —),  
 443, 444  
*Hiawatha*, 523  
 Hidayat (*taḥalluṣ*) of Ridā-qull Khān  
 Lālā-bāshī, xix), 432. See Ridā-  
 qull Khān.  
*Hidāyat-nāma* (Persian Hurūfī book),  
 450  
 Hilālī (poet, xv-xvi), 459  
 Hims (Emessa), 41, 197  
 Hindūs, 193  
 Hindushāh (poet, xiii), 22  
 Ibn Hishām (biographer of the Pro-  
 phet), 88  
 Hiṣn Kayī (fortress), 408  
 Hīt, 81  
 Horn, Dr Paul —, 107 n.  
 Houtum-Schindler, Sir Albert — (d.  
 1916), 80, 100 n., 150 n., 162,  
 210 n., 360, 426, 430, 474  
 Howorth, Sir Henry — (*History of the  
 Mongols*), 13-14, 15, 18 n., 19 n.,  
 21, 25 n., 26 n., 34 n., 41 n., 42 n.,  
 44, 45, 58 n., 60, 61 n., 177 n.  
 Huart, M. Clément —, 365, 374, 449,  
 450, 462  
 Hūlāgū (Mongol Il-Khān, xiii), 15,  
 17, 18, 19, 20, 39, 40, 58, 59, 60,  
 66, 69, 74, 162, 171, 175, 250, 251  
 Hūlājū (Mongol prince put to death  
 by Arghūn, xiii), 33  
 Hulwānī (clan or family of Qazwin), 94  
 Humām, Humāmu'd-Dīn. — son  
 of Rashīdu'd-Dīn Faḍlullāh (xiii),  
 84; Mawlānā — (contemporary of  
 above-mentioned Rashīd), 28; —,  
 or Humāmī, of Tabriz (poet, xiii-  
 xiv), 152-4, 329, 352  
 Ḥumayrā ('A'isha, the Prophet's wife,  
 so called), 320  
 Humāyūn ("Great Mogul" Emperor  
 of India, xvi), 391, 393, 418, 419  
*Humdy wa Humdyūn* (poem by  
 Khwājū of Kirmān), 226  
 Hungary, Hungarians, 6, 9  
 Hurmuz, 47, 193, 238, 285, 290, 397  
 Ḥurr b. Yazīd-Kiyābī, 87  
 Ḥurūfī sect (xiv), 190, 365-75, 449-52,  
 475, 478, 479  
 Ḥusayn. The Imām — b. 'Alī Tālib  
 (vii), 256, 441, 449, 510; — b.  
 Manṣūr al-Hallāj (mystic, xi), 195  
 and n.; — b. Amīr Chūbān (xiv),  
 54; Amīr — (general of Abū Sa'īd  
 the Mongol, xiv), 52; — b. Aq-  
 Būghā b. Aydakān-i-Jalā'ir (or  
 Ilkānī (father of Shaykh Ḥasan-  
 i-Buzurg, *q.v.*, xiv), 171; — b.  
 Uways-i-Jalā'ir (killed A.D. 1382),  
 172; Sultān — (Timūr's rival),  
 185; Shaykh — Jūrī (xiv), 178-9;  
 Abū'l-Ghāzī Sultān — b. Manṣūr  
 b. Bayqarā (Timūrid prince, xv),  
 see *supra*, *s.v.* Abū'l-Ghāzī;  
 — Kiyā (Hurūfī correspondent,  
 xiv), 368; — Beg Shāmlū (coun-  
 sellor of Shāh Isma'īl the Ṣafawī,  
 A.D. 1500), 417; — Wā'iz-i-Kashif  
 (man of letters, xv), 434, 438, 441-3,  
 463, 503-4; — 'Udl (musician to  
 Mīr 'Alī Shīr Nawā'i, xv), 505

- Husayni, Amīr — of Khurāsān (questioner of Maḥmūd-i-Shabistari, xiv), 147
- Husn u 'Ishq* ("Beauty and Love," a poem by Kātibī, xv), 487
- Hyde, Thomas — (xviii), 303
- Ilyrcania, 390. See Astarābād, Gurgān, Jurjān
- Ibnū'l-Athīr (Arab historian; xiii), 6, 12, 88, 144 n.
- Ibrāhīm. Shaykh Ṣadrū'd-Dīn — al-Hamawī (xiii), 40; Shaykh Ibrāhīm al-Juwaynī (xiii), 40 n.; Khwāja — b. Rashīdū'd-Dīn Fadlu'llāh (xiv), 52, 71, 83, 84, 86; Mirzā — Sultān b. Shāh-rukh (xv), 364, 387, 500; — b. 'Alā'ū'd-Dawla b. Bāysunqur (xv), 388; Sultān — Lodī of Dihlī (xvi), 393; — (brother of Shāh Isma'īl-i-Ṣafawī, A.D. 1500), 416; Amīr Shaykh — of Shīrwān (xv), 488
- Iconium, 63, 127. See also Qonya
- Idājī, Sultān — (put to death, A.D. 1291), 33
- Idol-temples destroyed in Persia by Ghāzān (A.D. 1295), 40
- Idū'l-Fitr*, 349 and n.
- Ifīkhārī, clan or family of Qazwīn, 93
- Ifīkhārū'd-Dīn, Malik Sa'īd — Muḥammad b. Abū Naṣr (xiii), 93, 115
- Īj (place in Fārs), 356, 357
- Ikhtiyārū'd-Dīn, castle of —, 366
- Ildaci or Ildonchi, Thomas — (Mongol envoy to Edward II in A.D. 1307), 11 and n., 49
- Il-Khans. This title is properly applied to the Mongol successors of Hūlāgū Khān, whose history is contained in ch. I (1-61), but it is also sometimes applied to the dynasty founded by Shaykh Ḥasan-i-Buzurg, more correctly called Jalālīr or Īlkānī (170-3). The references to the former are: 15, 17, 18, 20, 27, 44, 45, 49, 50, 58, 71, 74, 83, 87, 92, 172, 205; to the latter: 160, 161, 170-3, 208, 260, 261, 262, 401. On the forms Il-Khānī and Īlkānī see especially 172; but it is to be noted that in the received text of Hāfiẓ (ed. Rosenzweig-Schwannau, vol. iii, p. 8) the former title is applied to the grandson of Shaykh Ḥasan-i-Buzurg
- Ilmīnsky (editor of the *Bābur-nāma*), 391
- Imādū'd-Dīn. — *Faqlāh* ("the Jew's consult," poet of Kirmān, xiv), 159, 209, 211, 258-9, 280, 281, 325, 348, 350, 352; — Nasīmī (Nesīmī, the Turkish Hurūfī poet, xiv-xv), 368. See Nasīmī
- Imāms, the Twelve — (vii-ix), 91. See also under 'Alī, Ḥasan, Husayn, etc.
- Imānū-qulī Khān, 318
- Imarat-i-Tūqchl (Isfahān), 368
- İnal (old Turkish name), 120, 121 and n.
- Inbā* (of Ihnu'l-Hajar, xiv-xv), 367
- India, Indians, 3, 44, 64, 73, 74, 83, 85, 89, 101, 106, 107, 108, 111, 125, 127, 128, 174, 181, 182, 183, 184, 193, 194, 272, 284, 302, 318, 357, 380, 383 n., 393, 397, 398, 419, 420, 423, 429, 433, 442, 461, 466, 468, 498, 504, 535, 536, 540
- Indian hemp (*Bang*, *Hashish*), 150 and n., 151 and n.
- Indian Mutiny, 183 n., 380, 391, 420
- Indus, 4, 175, 193, 194, 393
- Injū, Shaykh Abū Ishāq — (xiv), 163, 164-5, 166, 225, 226, 230, 231, 233 n., 235, 237, 274, 275, 290, 357
- "Institutes" (*Tusūkh*) of Thnūr, 183, 202, 361 n.
- Iouldouchi, Thomas —, 11, 49. See above *s.v.* Ildaci
- Iram, 525
- Iranclun (Mongol officer, xiv), 52, 53
- 'Irāq, 20, 21, 160, 168, 173, 191, 204, 225, 317, 325, 364, 368, 385, 387, 389, 397, 398, 402, 409, 410, 418, 464, 466, 468
- 'Irāqī, Fakhrū'd-Dīn — (poet), 63, 124-39, 174, 321, 344, 350, 445, 446, 512
- Ireland, Irish, 44, 102, 107
- Irīn (place near Ray), 265
- 'Isā, Sultān — (governor of Mārdīn, xiv), 192; — brother of the Ottoman Sultān Muḥammad I, 401. See also Jesu
- Iseñ-būqā (Mongol officer, xiv), 52
- Isfahān, 15, 22, 37, 81, 82, 119, 141, 160, 161, 165, 168, 169, 181, 183, 190, 208, 274, 331, 344, 360, 364, 368, 384, 389, 402, 410, 416, 489
- Isfandiārī dynasty, 401
- Isfarā'in, 186, 497, 503

- Isfizár, 175, 176  
 Ishâq Efendi (author of the *Kashifu'l-Asrar*, xix), 371, 450  
 Abd Ishâq. — b. Sulţân Uways b. Shâh Shujâ' Muzaffari (slain by Timûr, A.D. 1393), 169; Shaykh — Injû (xiv); see above s.v. Injû; — Ahmad b. Yâ-Sîn (historian of Herât), 174, 431; — of Shîrâz (gastronomic poet, xiv); see above s.v. Bushâq; — Ibrahim (saint of Kâzârûn), 226  
*Iskandar-nâma* (Persian Hurûfî book by Firizhta-zâda, g.v.), 371, 450, 451  
 Iskandar. — b. 'Umar Shaykh Mirzâ (Timûrid, xv), 344, 345, 366; — b. Qâra Yûsuf Aq-qoyûnlû (xv), 382, 400, 401, 402, 404, 489. See also Alexander the Great  
*Iskandar-nâma* (Hurûfî poem), 449  
 Islâm, 4, 8, 11, 17, 31, 32, 40, 43, 44, 46, 48, 49, 73, 78, 93  
 Isma'îl, Shâh — Şafawî (A.D. 1500), 315, 316, 379, 380, 381, 400, 407, 414, 415, 416, 417-19, 434, 458, 459, 507  
 Isma'îl 'Alî (Indian copyist, xix), 154  
 Isma'îlîsect, 53, 73, 74, 154. See also Assassins  
 'Ismat of Bukhârâ (poet, xv), 352, 353, 501  
 Istaḥbânât (in Fârs), 331  
 Istaḥkr (in Fârs), 414, 416  
*Istiḥd-nâma* (Persian Hurûfî poem), 373, 450  
*Istiqḥârû'l-Akhḥâr* (one of the sources of the *Ta'rikh-i-Gusâda*), 89  
 Italy, Italians, 381, 395, 399, 405, 414. See also Venetians  
 Iyâs b. Mu'âwiya, 255  
 Izniq, 369  
 'Izzat Malik (wife of Shaykh Iḥāvan-ī-Kūchak, xiv), 60  
 'Izzu'd-Dîn. — Muzaffar (minister responsible for introducing paper money into Persia, A.D. 1294), 38; — 'Umar-i-Marghinî (minister, xli-xlii and ancestor of Kurt dynasty), 174, 175; Malik — (ruler of Luristân, xiv), 187, 192, 368; — Shîr (xv), 401  
 Jacob, 413, 414, 415. See Ya'qûb  
 Ja'far. — b. Abî Tâlib-Ṭayyir (vii), 144 and n.; — Sâdiq (Imâm, viii), 440; — of Tabrîz (calligraphist, xv), 395, 499  
 Jabângir. — b. Timûr (xiv), 381; — (Mogul Emperor of Dihlî, xvii), 273, 319, 391; — b. 'Alî Beg b. Qâra 'Osmân ('Uthmân) Aq-qoyûnlû (xv), 404, 407, 408  
*Jahân-gushâ, Ta'rikh-i-* (by 'Alâ'u'd-Dîn 'Alâ Malik-i-Juwaynî, xiii); see under Ta'rikh  
 Jahân Khâtûn (satirized by 'Ubayd-i-Zâkânî, xiv), 233 n.  
*Jahân-nâma* (one of the sources of the *Nushatu'l-Qusûḍ*), 99  
 Jahânshâh b. Qâra Yûsuf Qâra-qoyûnlû (xv), 387-9, 400-3, 406, 408-10, 412  
 Jalâ'ir family and dynasty, 54, 59, 60, 160, 161, 166, 170-3, 187, 191, 260, 284, 320, 399. See also Ilkhânî (Ilkânî)  
 Jalâl. — 1-'Adudî (poet, xiv), 159, 344, 350, 352; Khwāja — [or Jalâl'u'd-Dîn] b. Rashîdu'd-Dîn Fadlu'llâh (xiv), 82, 84; — 2-Khwârtî (poet), 65; — i-Tabîb (poet), 65, 159, 344, 350, 352  
 Jalâl'u'd-Dîn. — Mankobirni Khwârazmshâh (xiii), 12, 66; — Simnânî (minister to Arghûn, put to death in A.D. 1289), 31; — Kay-Qubâd b. 'Alâ'u'd-Dîn Kay-Qubâd Seljûq of Rûm (xiii), 83; Khwāja — b. Rashîdu'd-Dîn Fadlu'llâh (xiv), 82, 84; Mawlânâ — Rûmî (author of the *Mathnawî*, g.v.), 105, 106, 111, 139, 140, 155, 217, 302, 344, 350, 445, 479, 484, 514, 548; — Manqûr-i-Muzaffari, 163 (see also *infra*, s.v. Manqûr); Mawlânâ — b. Husâm of Herât (contemporary of 'Ubayd-i-Zâkânî), 257; Khwāja — (patron of Hâfiz), 292; — Dawânî (philosopher, xv), 389, 398, 423, 442-4; Mawlânâ — Ishâq of Samarqand (xiv-xv), 428  
 Jâm (town in Khurdsân), 175, 435, 473, 507  
*Jam-i-Jam* (poem by Awḥadî of Marâgha, xiv), 141  
 Jâmi, Mullâ Nûru'd-Dîn 'Abdu'r-Rahmân (poet, xv), 124, 125, 132, 133 n., 139 n., 140, 141 n., 258, 261, 273, 283, 310, 321 n., 331, 347 n., 395, 398, 399 n., 422-3, 426 n., 434, 435-6; 437, 440, 445-8, 457, 459, 461 n., 463, 475, 480, 496, 497, 503, 505, 506, 507-548

- Jamālu'd-Dīn. Shaykh** — (xiii), 35, 36 and n.; — Dastajirdāni (minister of Baydū, A.D. 1295), 39, 41; — Shāfi'ī doctor of Baghdad (xiv), 70; — Abū'l-Qāsim of Kāshān (historian cited in *Ta'rikh-i-Gusāda*), 88; — Muhammad b. Husām (poet, xiv), 177; — (poet parodied by Mahmūd Qārī of Yazd), 353
- Jamī' al-Muḥīdī** (monograph on the town of Yazd), 360, 362, 464
- Jamī'u'l-Taḥḍīf-i-Rashīdī** (xiv), 77 and n.
- Jamī'u'l-Tawārīkh** (by Rashīdu'd-Dīn Faḍlu'llāh, author of the preceding work), 12, 17, 44 n., 49, 67, 68, 72-5, 89
- Jamsīdī**. — or Jam (the Yima of the Avesta, a legendary Persian demi-god or king), 151, 290, 317; — Mawlānā, Ghiyāthu'd-Dīn — (astronomer, xv), 386, 502; — (unidentified), 494
- Jamshīd u K'husrūd** (by Salmān-i-Sāwajī, xiv), 261
- Jāni Beg Khān** (of the Golden Horde, xiv), 354
- Jarbādhaqānī, Abū Sharaf** — (translator of al-'Utbi's *Kitābu'l-Yamīnī*), 88 and n.
- Jarūn**, 397
- Java**, 398
- Jawāhiru'l-Aarār** (of Ādharī), 259; — of Kamālu'd-Dīn Husayn b. Hasan of Khwārazm (commentary on the *Mahnavāf*), 444-5
- Jawāhiru'l-Tafīr** (larger commentary on the *Qur'ān* by Husayn Wā'iz-i-Kāshifī, xv), 442
- Jawhārī, Saḍru'd-Dīn Muḥammad** — (parodied by Bushāq and Mahmūd Qārī), 350, 352
- Jawādān-i-Kabīr** (by Faḍlu'llāh al-Hurūfī), 387-9, 449 (where *Jawādān-nāma* is a mistake for the above title), 450-2
- Jaxartes** (river), called by the Arabs *Sihūn*, 202
- Jazira** (Mesopotamia, *q.v.*), 368
- Jeddā**, 398
- Jerusalem**, 99, 357
- Jesus Christ** (*'Isa'l-Masīh*), 298
- Jews**, 17, 31-6, 39-40, 47, 49, 69, 71, 73, 74, 89, 101, 194, 251, 372; Society for the propagation of Christianity amongst the —, 346
- "Jex"** (Italian corruption of Yazd, *q.v.*), 389
- Jibba** (place), 81
- Jinn**, 317 n.
- Johan-Yokhnān-Ūng** (origin of "Presbyter John"), 111 n.
- Johu XXII**, Pope — (A.D. 1322), 54
- Jones** Sir William —, 303, 304
- Joseph**, 263. See *Yūsuf*
- Juhā** (a celebrated wit or jester), 254, 255
- Junayd**, Shaykh — (Ṣafawī, grandfather of Shāh Isma'īl), 414
- Jurjān** (province of Persia), 355, 390. See *Astarābād*, *Gurgān*
- Jurjānī**, Sayyidu'sh-Sharīf (xv), 159, 276 n., 353, 355, 379
- Jūshkab** (Mongol noble executed), 32
- Juwaynī** (family), 20-24; 'Alā'u'd-Dīn 'Alā Malik-i — (author of the *Ta'rikh-i-Jabāngusbā*, *q.v.*), 10, 11 n., 12, 17
- Ka'ba**, 32, 89, 321, 492 n.
- Kahīru'd-Dīn b. Fakhrud-Dīn 'Irāqī** (xiii), 127, 128
- Kābul**, 86, 175
- "Kābul thief," Khwājū of Kirmān** so called, 224
- Kāfiristān**, 192
- Kāfiya** (of Ibnū'l-Ilājīb), 514
- Kajahānī, Shaykh** —, 264
- Kalāt-i-Nādirī**, 152 n., 186 (?)
- Kallia wa Dimna** (Book of —), 94 (translated into Mongolian); 111 (versified by Qānī'l, xiii); 463, 504. See also *Anwār-i-Suhaylī*
- Kalo Joannes** (last Christian Emperor of Trebizond, xv), 407, 408
- Kamāl of Khujand** (poet contemporary with Iḥfāz, xiv), 159, 209, 211, 320-30, 331-2, 350, 352, 435, 491, 498. See also under the next heading
- Kamālu'd-Dīn. Khwāja** — of Sīwās (correspondent of Rashīdu'd-Dīn Faḍlu'llāh, xiv), 84; — Isma'īl of Isfahān (poet, xiii), 261, 377 n., 382, 522; — Husayn (satirized by 'Ubayd-i-Zakānī, xiv), 238; — of Kāshān (poet parodied by Bushāq), 350; — Gbiyāth al-Fīrāf of Shīrāz (accused of plagiarism by Kātibī), 491; Khwāja — (correspondent of Hurūfīs, xiv), 368; — 'Abdu'r-Razzāq (author of the *Maṭla'u'a-Sa'dāyn*, *q.v.*), 389,



- 428-30; — Husayn Gázargáhl (pseudo-Súfi and poetaster, alleged to be the real author of the *Majálisu'l-'Ushsháq*, *q.v.*), 440, 457-8; — Husayn b. Hasan of Khwárazm (author of a commentary on the *Mathnawí* entitled *Jawdhirul-'Arār*, xv), 445
- Kamál-náma* (by Khwájid of Kirmán, xiv), 226
- "Káma-Shastra Society," 436
- Kámí, Sháh Husayn — (poet contemporary with Bábur), 459
- Kan'an Beg (xvii), 318
- Kanhá'it (Cambay), 398
- Kanú'l-Ihtihād* (the "Treasure of Appetite" by Busháq of Shíráz, xv), 346-50
- Karají, clan or family of Qazwín, 94
- Karbálá, 42, 44, 191, 256, 449, 510
- Karduchín (wife of Amír Chúbán, xiv), 55
- Karím Khán-i-Zand (xviii), 311
- Karít, Kerait (a people akin to the Mongols), 11, 18 n.
- Kár-kiyá Mírzá 'All (governor of Gllán, A.D. 1500), 416
- Karkúk, 192
- Kár-náma* (of Rabí'í of Búshanj, xiv), 151-2
- Kash, 185, 194
- Káshán, 81, 118, 389
- Kashf (near Euphrates), 42
- Kashfa's-Zunún* (of Hájji Khallá, 367 n.
- Káshghar, 382
- Káshiful-'Arār* (refutation of Hurúff heresies by Isháq Efendi), 371, 450-2
- Kashmír, language of —, 43; beauties of —, 283
- Kashshif* (of -Zamakhsharí), 272
- Kátibí (poet of Nishápúr or Turshíz, xv), 352, 353, 438, 487-95, 498, 501
- Ká'ús, Kay — (legendary king of Persia), 152
- Kawthar (stream or fountain in Paradise), 134
- Kayání dynasty of Persia, 90
- Kayfi (name of a place), 82
- Kayál, clan or family of Qazwín, 94
- Kazan, 391
- Kázarin, 226, 418, 444
- Keene, H. G. — (translator of *Akhidg-i-Mukhlis*), 444
- Kerá'it, Karit, 11, 18 n.
- "Key of Life" • (*Mifidáhu'l-Hayát*), 372
- Khabís, 81
- Khablithát* (obscene poems of Sa'dí), 232 n.
- Khabúshán, 387
- Khafája (Arab tribe), 162, 231
- Ibn Khaldún (historian, xiv), 462
- Khálidí clan or family of Qazwín, 94
- Khálí. — Sultán of Shírwán (xv), 400; — Sultán b. Máshsháh (Tímúrid prince, xv), 381, 382, 438; Mawlána — Naqqásh ("the painter"), 384, 498
- Khálí, clan or family of Qazwín, 94
- Khálí'lláh Mírzá b. Úzún Hasan Aq-qoyúnlu (xv), 408, 413, 414
- Kháldqul-Ma'dni* ("Creator of [new] Ideas"), 327 n. See above under Kamálu'd-Dín Isma'il
- Ibn Khallikán (biographer, xiii), 64
- Khamriyya* (the "Wine-poem" of 'Umar b. al-Fárid, *q.v.*), 514
- Khamssa ("Quintet") of Nizámí of Ganjá, 226, 505, 541; — of Khwájid of Kirmán, 225-6; — *tu'l-Mutahayyirín* of Mír 'Alí Shír Nawá'i, 508
- Khán-báligh ("Cambaluc," Pekin), 397, 398
- Khánigín, 163
- Khán-záda Begum (Bábur's sister), 419
- Kháqání (poet, xii), 65, 224, 522
- Khar-banda (original name of Uljáytú changed to Khudá-banda, *q.v.*), 46-7
- Kharjird, 473
- Kharput, 389
- Khatá (Cathay), 75, 228, 356
- Khatimatul-Hayát* (Jámí's last *Diwán*, compiled in A.D. 1490-1), 516
- Khatlán, 390
- Khayálí (poet of Bukhárá), 352, 438, 501
- Khayrá, 152, 174, 175, 176
- Kházín al-Baghdádí, Abú Tálib 'Alí — (historian), 88
- Khazrají (author of *al-'Ughúdu'l-Lá'ilá'yya*, a history of Yaman), 357
- Khidr, 134, 259, 291
- Khidr Khán (xv), 383 n.
- *Khirad-náma-i-Sikandarí* (by Jámí), 516, 535-40
- Khiva, 190. See Khwárazm

- Khudna-i-ʿAmira* (biography of poets by Mīr Ghulām ʿAlī Khān *ʿAzād*, xviii), 289
- Khudā-banda (ʿUljaytū, A.D. 1305-16), 46-51, 83, 176, 215. See also ʿUljaytū
- Khudā-iād (leader of revolt against Khalīf Sultān, xv), 381
- Khujiand, 206, 209, 320, 324, 327
- Khulāṣatu'l-Akhhār* (by Khwāndamīr, xv-xvi), 434
- Khurāsān, 25, 27, 32, 52, 54, 83, 147, 152 n., 160, 162, 175, 177, 185, 190, 193, 210, 233 n., 272, 354, 364, 382, 387, 388, 392, 398, 402, 408, 410, 416, 418, 419, 428, 435, 438, 456, 466, 468, 473, 498, 503, 506, 507, 511, 512
- Ibn Khurdādhbih (geographer), 99
- Khurram-ābād (Luristān), 187, 410
- Khurshid Beg (ambassador from Uzun Ḥasan to the Ottoman Sultān Muḥammad II), 409
- Khusraw I (vi), see Nūshirwān; — II (— Parwiz, vii), 267, 329, 500; Amīr — of Dihli (poet, xiii), 106, 107, 108-10, 293, 352, 491, 498, 514, 527, 536 n. See also Choeroses, Kisrá, Sāsánians
- Khutan, 33, 266
- Khúy, 109, 414
- Khūzistān, 82, 83, 193, 411
- Khwáf, 112, 211, 424 n., 428. This place is chiefly mentioned in connection with Fāṣihī, *q.v.*
- Khwājū (poet of Kirmān, xiv), 159, 209, 211, 222-9, 293-5, 296, 348, 350, 352
- Khwāndamīr (historian and biographer, xvi), 17, 40, 171, 273, 283, 361, 393, 433, 434, 488, 503, 504, 505. See also Habibu's-Siyar, *Khulāṣatu'l-Akhhār*
- Khwár, 81
- Khwārazm (Khiva), 12, 190, 354, 356, 368, 390, 418, 456
- Khwārazm-shāhs, 66, 73, 74, 92, 180
- Kieff, 10
- Kikashik, 53
- Kināsa, 254
- Kinjik, 53
- Kirmān, 47, 48, 81, 85, 92, 115, 139, 160, 161, 163, 166, 168, 169, 190, 208, 223, 224, 258, 259, 280, 325, 345, 357, 360, 387, 389, 402, 406, 410, 418, 427, 463, 464, 465
- Kisrá, 120, 121, 125, 467, 469. See also Choeroses, Khusraw, Nūshirwān, Sāsánians
- Kitáb-i-Yamīnī* (History of Sultān Maḥmūd of Ghazna), 88
- Kitābu'l-Ahyd wa'l-Athar* (by Rashīdu'd-Dīn Faḡlu'llāh, xiii-xiv), 75, 79
- Kitābu'l-Ma'drif* (Ibn Qutayba), 88
- Kitāhu't-Tanbih wa'l-Ishraf* (— Mas'ūdī), 90 n.
- Kiyá, clan or family of Qazwīn, 94
- Kosti (Zoroastrian girdle), 342 n.
- Kubla Khān. See Qubilāy
- Kubrd* (treatise on Logic by al-Jurjānī, xiv-xv), 355
- Kúcha-i-'Ulamd* ("Street of the Learned" in the Rab'-i-Rashidī at Tabriz), 86
- Kúh-i-Chahil Maqām* (mountain near Shiráz), 167
- Kunku'l-Murād* (by Sharafu'd-Dīn 'Alī Yazdī), 363
- Kunūzu'l-Hayd'iq* (commentary on the *Mathnawī*), 445
- Kur, River —, 417
- Kurdistān, 190, 401, 406
- Kursi-nāma* (Persian Hurūfī work), 450
- Kurt (dynasty of Herāt), 41, 50, 55, 57, 60, 160, 161, 163, 173-80, 186, 208, 211, 354, 431
- Kursi-nāma* of Rabī' of Bushanj, 174, 431
- Kushti (Zoroastrian girdle), 342 n.
- Kutbi, Maḥmūd — (historian of Muzaḡfarrī dynasty, xv), 162, 166, 360
- Kuyúk Khān (Mongol Emperor, xiii), 8
- 
- Lāhijān, 416, 482
- Lāhijī, 'Abdu'r-Rahmān — (commentator of *Gulshan-i-Ras*), 128
- Lāld-bāshī*. See Ridā-qulī Khān
- *Lama'at* (of 'Irāqī), 127, 132-9, 444-7, 512
- Landauer (editor of *Shāhnāma*), 89
- Lands of the Eastern Caliphate*, by G. le Strange, 100
- Lane, Edward —, 312
- Lane-Poole, Stanley —, 19 n., 178, 379, 387, 390
- Langlès, Professor —, 184
- Lār, 285
- Lārānda, 155
- Latf-i-i-Rashidiyya* (dedicated by the author Maḥmūd b. Ilyās to Rashīdu'd-Dīn Faḡlu'llāh), 84-5

- Lald'if-nama*, 363  
*Lald'ifu'l-Haqd'iq* (by Rashidu'd-Din Fadlu'llah), 76  
*Latifa-i-Ghaybiyya* (critical essay on Hafiz), 300, 315, 316  
 Latifi (Turkish biographer of poets), 369  
 Latin, 9, 10, 11, 43, 62  
 \**Lawd'ih* (by Jami), 444, 447-8, 512  
*Lawdmi'* (commentary by Jami on the *Furdu'l-Hikam*), 513  
*Laudmu'u'l-Ishrdq* (by Jalalu'd-Din Dawani), 443. See *Akhlaq-i-Jalali*  
 Layl (concubine of Qubad b. Iskandar Qara-qoyunlu), 402  
 \**Layla wa Majnun* (of Amir Khusraw, xiii), 109-10; — (of Jami, xv), 516, 533-6, 545  
 \*Leaf, Walter — (translations from Hafiz), 303-6, 308, 309  
 Leyden (in Holland), 367; Dr John —, 392, 454  
 Liegnitz, Battle of — (April 9, 1241), 6  
*Lisdu'u'l-Ghayb* ("Tongue of the Unseen," Hafiz so entitled), 311  
*Lisdu'u'l-Tayr* ("Language of the Birds," poem by Mir 'Ali Shlr Nawā'i), 505  
 \**Lishta-Nishā* (in Gilan), 416  
*Literary History of Persia*, by the author of this volume (vol. i from the earliest times to A.D. 1000, vol. ii from A.D. 1000 to 1265, published by Fisher Uowin in 1902 and 1906 respectively), 5 n., 6 n., 15 n., 17 n. and *passim*  
 Llandudno Junction, 231 n.  
*Lockley Hall* (Tennyson), 218 n. •  
 Lodi, Sultan Ibrahim — of Dihli (xvi), 393  
 Lombardy, 102  
 Lowe, W. H. — (translator of Hafiz), 209  
*Lubdu'u'l-Alhds* (by Muhammad 'Awfi, xiii), 65  
 Lur, Luristan, 37, 68, 92, 187, 189, 191, 410  
 Lutf 'Ali Beg (author of the *Atash-kada*, q.v.), 274  
 Lutfu'llah b. Sadru'd-Din 'Iraqi (xiv), 165  
 Lyly, John — (the Euphuist), 461  
 Lyons, 8  
 Ma'adhi (satirized by Kamal of Khujand), 329  
 McCarthy, Justio —, 303  
 Madina, 55, 111, 127, 167, 427  
 Magas, Mullā —, 315-16  
 Maghrib (Morocco), 84, 331  
 Maghribi (mystical poet of Tabriz, xiv-xv), 159, 211, 330-44, 345, 435, 465, 475  
 Magians, 234, 278 and n., 300, 342 and n. See also Gahr or Guebre, Zoroastrian, Zunnār  
 Māh (the Moon), 113 and n. •  
 Mahabbat-nāma. — (Persian Hurufi work), 373, 450; — *i-Sāhib-dildn* (by 'Imadu'd-Din Kirmānī, A.D. 1322), 259  
 Māhān (near Kirmān), 345, 463, 464, 467  
*Mahbūbu'l-Qutb* ("Hearts' Darling," by Mir 'Ali Shlr Nawā'i), 453  
 Mahdi. Advent of the expected —, 463, 467, 469, 470; pretended —, 50, 54; Sultan — b. Shāh Shifā' Mozaffari (xiv), 169; Ibn — (physician, xiii), 85  
 Mahi (the Fish), 113  
 Mahmūd. Sultan — of Ghazna (x-xi), 256, 353, 380; — Shāh Bahmani (of the Deccan, patron of Hafiz, xiv), 285, 287 n., 290; Sultan — II (Ottoman, xix), 371, 452; — b. Mubārizu'd-Din Muza'fari (xiv), 165, 166-7, 360; — Inju (xiv), 274; — b. Abū Sa'īd (Tīmūrid, xv), 390; Mirzā Shāh — (Tīmūrid, xv), 388; Amīr — b. Rashidu'd-Din Fadlu'llah (xiii-xiv), 81, 84, 85; — b. Ilyās (rewarded for dedicating a book to Rashidu'd-Din, xiii-xiv), 84; Khwāja — of Sāwa (envoy to India, xiii-xiv), 85; — Qārī of Yazd (parodist, xv), 257, 351-3; — Kutbi (historian of Muza'faris), 360 n.; Mawlanā — (correspondent of Hurūfis, xiv), 368  
 Mahmūd-ābād (near Shirwān), 417  
*Mahmūd u Ays* (poem by Fakhrud-Din 'Ali), 504  
*Majdu'u'l-Mu'minin* (by Sayyid Nurullāh of Shūstār, xvi), 44 n., 224, 498  
 \**Majdu'u'n-Naf'is* (by Mir 'Ali Shlr Nawā'i), 434, 437-9, 459, 487, 490, 495, 497, 499 n., 508  
*Majdu'u'l-Ushshāq* (ascribed by Bābur to Kamalu'd-Din Husayn Gāzargāhī, but generally attributed

- to Abu'l-Ghazī Sultān Husayn), 124, 321, 434, 439-40, 457-8
- Ma'jarī** (poet of Samarqand, xiv), 329
- Majdu'd-Dīn**. — Isma'īl Fāfī (xiii-xiv), 80, 82; Shaykh — (xiii-xiv), 82; Khwāja — b. Rashīdu'd-Dīn Fadlu'llāh (xiii-xiv), 83, 84; — Hamgar (poet of Yazd, xiii), 115, 116, 118, 119-24; — Muzaffar (xiv), 168; Mawlānā — (correspondent of Hurūfīs, xiv), 368
- Majdu'l-Mulk** of Yazd (minister of Abāqā, xiii), 22-4, 27, 30, 31
- Majma'u'l-Ansāb** (xiv), 103
- Majma'u Ardbī'l-Maslak** (? *Mulk*: one of the sources of the *Ta'rikh-i-Gusāda*), 89
- Majma'u'l-Fuzahd** (of Ridā-qolī Khān, xix), 111, 115, 119, 139, 140, 141, 211, 216, 222, 230, 272, 274, 331, 345, 495
- Majma'u'l-Murūj** (Egyptians defeated by Mongols in A.D. 1299-1300), 41
- Majma'u't-Tawārikh as-Sultānī** (A.D. 1426), 425. See Hāfiẓ Abrū and Zubdatu't-Tawārikh
- Majmū'a-i-Rashdiyya** (xiv), 76, 79
- Majnun**. See Layla wa Majnun
- Makānī** clan or family of Qazwin, 94
- Makhsanu'l-Asrar** (of Nizāmī of Ganja), 527
- Makhsanu'l-Inshā** (by Husayn Wā'iz-i-Kāshifī), 504
- Malabar**, 398
- Malikāt**, 348 n.
- Malāhida** (plural of *Mulhid*, "Heretic"), 154, 255. See Assassins, Isma'īlīs
- Malātī** (harper satirized by Kamāl of Khujand), 329
- Malatya**, 204, 205, 412
- Malcolm**, Sir John —, 182, 183 n., 203, 311 n., 382, 394
- Maljūzāt**, or "Memoirs," of Tīmūr, 183-4
- Malikū'sh-Shu'ard**, Qānī'l (xiii) created — or Poet Laureate, 111
- Malthusianism** of Ibn-i-Yamīn (xiv), 218
- Mamlakh** (Mongol ambassador to Edward II in A.D. 1307), 11
- Mamlūks** of Egypt, 20
- Mandārikū'l-Hajj** (Rites of the Pilgrimage), Jāmī's treatise on —, 514
- Mangū Khān** (Mongol, xiii), 8, 174
- Mānī** (Manes) as a painter, 201, 384, 498 and n.
- Manichaeism** of Ibn-i-Yamīn, 218
- Manīnī's** commentary on al-'Utbī's *Kildhu'l-Yamīnī*, 89
- Mansūr**. Jalālu'd-Dīn — (ancestor of Muzaffarīs, xiii), 163; Shāh — Muzaffarī (xiv), 168-9, 173, 189, 191, 206, 290; Shaykh — (correspondent of Hurūfīs, xiv), 368
- Mantiqu't-Tayr** (by Farīdu'd-Dīn 'Attār, xiii), 505
- Maqsūd** (Aq-qoyūld, xv), 414 n., 415
- Marāgha**, 18, 48, 59, 206, 462
- Marand**, 409
- Mardin**, 192, 408
- Marghīnī**, Tājū'd-Dīn 'Uthmān — (ancestor of Kurts, xii), 174
- Mariyū's-Suffar** (Mongols defeated by Egyptians at —, A.D. 1303), 42
- Markham**, Sir Clements R. —, 199, 203, 386
- Ma'rūf**. Khwāja — (nephew of Rashīdu'd-Dīn Fadlu'llāh, xiii-xiv), 81; Mawlānā — (suspected of complicity in attempt on Shāh-rukh's life in A.D. 1426), 366
- Marta** (daughter of Uzūn Hasao and Despina Khātūn, xv), 407
- \*Martin**, Dr F. R. —, 394-7
- Marzubānān** (clan or family of Qazwin), 94
- Marzubān-nāma**, 356 and n.
- Maslik wa Mandlik** (by Ibn Khur-dādhbih, ix), 99 and n.
- Mashhad**, 44, 55, 199, 388, 493
- "Mashhadīs," men of Transoxiana so called, 234
- Mashāribu't-Tajdrīb** (one of the sources of the *Ta'rikh-i-Gusāda*), 88
- Ma'sūd**. — son of the *Shāh-i-Dūdān* (xiii), 28, 29; — Injū (xiv), 274 n.
- Mas'ūdī** (the historian, x), 90 n.
- Maslikū'l-Anār** (of al-Baydāwī, xiii), 272 n.
- Mashnawī** (of Jalālu'd-Dīn Rūmī, xiii), 139, 217, 302, 444, 445, 514, 544 n., 548
- Maṭla'u'l-Anwar** (of Amīr Khusrāw of Dihlī, xiii), 527
- Maṭla'u's-Sa'dāy** (of Kamālū'd-Dīn 'Abdu'r-Raḥmān of Samarqand, xv), 58, 60 n., 159, 174, 361, 362, 389, 397, 428-30, 431, 473
- Matthew Paris**, 6-8
- Mawduf** (of 'Aḍu'd-Dīn al-Ījī, xiv), 276, 356
- Mawḍhib-i-'Alīyya** (of Husayn Wā'iz-i-Kāshifī, xv), 442

- Mawdhīb-i-Nāhi* (of Mu'īnu'd-Dīn Yazdī, xiv), 359, 360  
*Mawjil*, 82, 192, 399, 408, 417  
*Mayāna*, 389  
*Maybud*, 163  
*May-khāna* (of 'Abdu'n-Nabl, xvii), 273  
*Māzandarān*, 27, 51, 52, 152, 160, 186, 187, 190, 193, 194, 388, 390, 416, 419, 494  
*Mecca*, 32, 51, 71, 111, 127, 177, 356, 357, 358, 374, 407, 423, 427, 464, 492 n.  
*Meninski* (Latin renderings of Hāñz, 1680), 303  
*Mercury* (the planet), 121 and n.  
*Merv* (Marw), 175, 382, 419  
*Mesopotamia*, 6, 66, 99, 190, 192, 272, 357, 368  
*Mevlevī* (Mawlawī) dervishes, 479  
*de Meynard*, Barbier —, 94  
*Michael Palaeologus* (xiii), 18  
*Miftāhu'l-Ghayb* (Jānī's commentary on —), 514  
*Miftāhu'l-Haydt* (key to the Jawl-dān-i-Kabīr, *q.v.*), 372, 452  
*Miftāhu'l-'Ulūm* (of as-Sakkāki, xiii), 272 n.  
*Miftāhu'l-Tafdsr* (of Rashīdu'd-Dīn Fadlu'llah, xiii-xiv), 76  
*Mīniyya* (or *Khamriyya*, poem of 'Umar ibnu'l-Fārid), 514  
*Minūchīhr Shāh* (killed in A.D. 1422), 489  
*Mīr 'Alī Shāh Nawā'i* (man of letters, patron of art and learning, and minister to Abu'l-Ghāzī Sultān Husayn b. Mansūr b. Bayqarā, *q.v.*, xv), 380, 390-1, 399 n., 422-3, 432, 434, 437-9, 440, 442, 453, 455, 456, 457, 459, 487, 490, 495, 496, 497, 499 n., 503, 505-6, 508; Mosque of —, 504  
*Mīrānshāh* (d. A.D. 1400), 71, 180, 186, 190, 194-5, 321, 332, 367, 371 n., 374, 381, 388, 451  
*Mirdūn-i-Khayāl*, 514  
*Mirdūn-i-Safā*, 437  
*Mīrkhwānd* (historian, xv), 17, 58, 361, 387, 388, 393, 407, 414, 431-3, 434, 438, 439. See also *Rawdatu'l-Safā*  
*Mīrshāh* (ʔ of al-Mutarriẓ, xiii), 272  
*Mīshkhu'l-Arūd* (by Awḥadu'd-Dīn of Kirmān, xiv), 140-1  
*Ibn Miskawayhi* (historian), 88  
*Mīr* b. Qāra Yāuuf (xiv), 192  
*Mīdnu'l-Awān* (treatise on prosody by Mīr 'Alī Shīr Nawā'i), 505  
*Moguls* or *Moghuls* ("Great —" of Dihlī, xvi-xix), 107, 183, 184, 319, 364, 380, 391, 393, 420, 433. See also Akbar, Bābur, Humāyūn  
*Mohl, Jules* — (edition of *Shāh-nāma*), 89 n.  
*Mongols* (or *Tartars*), 4-17, 32, 37, 39-45, 48, 49, 60, 62, 67, 71-4, 77, 87, 95-9, 101, 108, 111, 159, 162, 170, 178, 185, 186, 190, 205, 208, 250, 405; Mongolian language, 31, 93, 111  
*Moravia*, 6  
*Morris, William* —, 395  
*Moṣallā*, 283. See *Muṣallā*  
*Moscow*, 192  
*Moses*, 89, 114, 267 and n.  
*Mu'āfiyān*, or *Mu'āfiyān*, a clan or family of Qazwīn, 94  
*Mu'allaqat* (the seven —), 492 n. \*  
*Mu'ammā* (acrostic), 462, 507, 514  
*Mu'ammā'i* Mawlānā Muḥammad — (architect, xv), 311; Mīr Husayn — (poet, xv or xvi), 459  
*Mu'āwiya* (Umayyad Caliph, vii), 90, 250  
*Mu'ayyad - zāda*, 'Abdu'r - Raḥmān Chelebi (xv), 423  
*Mubdrizū'd-Dīn Muḥammad* (ancestor of Muẓaffarī, xiv), 162-6, 225, 275 n., 277-8, 357, 360  
*Muṣaffal* of -Zamakhsharī, 357  
*Muṣḍ of Yazd* (author of the *Jāmi-i-Muṣḍ*, xvii), 360  
*Mughīthu'd-Dīn* (grandson of Faṣḥlī of Khwāf, *q.v.*, xv), 428  
*Muhaddhib* (ʔ Jewish notable who perished in massacre about A.D. 1291), 35, 36 n.  
*Muhākamatū'l-Lughatyn* (composed in A.D. 1500 by Mīr 'Alī Shīr Nawā'i), 453, 506  
*Muḥammad*. The Prophet (vi-vii), 34, 49, 51, 73, 74, 76, 89, 90, 95, 101, 144 n., 231 n., 320 n., 424, 427, 441, 492 n., 507, 513, 521; — Bāqir (fifth Imān of the Shī'a, viii), 464; Shamsu'd-Dīn — b. Qays of Ray (xiii), ser Mu'tam and Shams-i-Qays; Shamsu'd-Dīn — Juwaynī (xiii), see *Sāhib-Diwan*; — Sām (Ghūrī captain, defender of Herāt, put to death in A.D. 1307), 50; — Shāh (last Mongol Il-khān, put to death in

- A. D. 1338), 59; — of Aberqūh (editor of the letters of Rashīd u'd-Dīn Fadlullāh), 80; Mawlānā — Rūmī (appointed Head of the College at Arzanjān, xiv), 83; — b. 'Alī of Shalānkāra (author of the *Majma'u'l-Ansāb*, *q.v.*), 103; Sultān — (Muzaffarī prince put to death by Tīmūr in A.D. 1393), 169, 190; Malik — Kurt (put to death by Tīmūr in A.D. 1389), 180; Sultān — b. Abū Sa'id of Tabas (revolted against Tīmūr in A.D. 1395), 192; Mawlānā — Qūhistānī (one of Mirānshāh's intimates put to death by Tīmūr in A.D. 1399), 195; — al-Qādl (accompanied Clavijo from Spain to Tīmūr's court in A.D. 1404), 199; — Kāzarūnī (a merchant who befriends Hāfiz, xiv), 285; — Qāsim Astarābādī (historian of India), see *Firishta*; — h. — Dārābī (author of *Latīfa-l-Ghaybiyya*, *q.v.*), 300; — Fīrūzābādī (poet parodied by Mahmūd Qādl of Yazd), 352; Malik — of Sarakhs b. Mu'izzu'd-Dīn Kurt (xix), 354; — b. Sa'du'd-Dīn Taftāzānī (d. A.D. 1434); — I (Ottoman Sultān, A.D. 1402-21), 356, 398, 400; — II (Ottoman Sultān, A.D. 1451-1481), 370, 398, 400, 401, 405, 407-12; Mirzā Sultān — (governor of Irāq, xv), 364; — Jukī b. Shāh-rukḥ (d. A.D. 1444), 385 n.; — Mirzā b. Jahānshāh Qāra-qoyūnlū (xv), 402; — h. Abū Sa'id (xv), 410; — Badakhshī (poet and bearer of Jāmī's letter to Sultān Bāyazīd II, xv), 423, 459; — b. Khāwānd Shāh (historian, xv), 431, see *Mirkhāwānd*; — Sālīb (poet contemporary with Bābur), 459; — b. Bāysunqur (xv), 496; Mirzā — b. 'Abdu'l-Wahhāb of Qazwīn (contemporary Persian scholar), 16 n., 21, 66, 88 n., 106 n., 153 n., 356 n., 448; — Iqbāl (contemporary scholar), 269 n.; — Husayn Khān, see *Zukā'u'l-Mulk*
- Abū Muhammad of Tabriz (father of Fadlullāh al-Hurūfī), 367
- Mukhtasib*, functions of —, 164 n., 277 n.
- Muhyi'd-Dīn. — (divine, xiii), 27; Shaykh — ibnu'l-'Arabī (xiii), 63, 127, 128, 137, 139, 331, 446 n., 447, 484, 514
- Mū'ina (near Ahar), 27
- Mu'in-i-Isfizarī (author of a history of Herāt), 173, 430-1
- Mu'innu'd-Dīn. — Parwāna (xiv), 86, 106, 115, 127; — of Yazd (historian of the Muzaffarīs), 159, 161-2, 170, 359-60; — of Kāshān (astronomer, xv), 386
- Muir, Sir William — (author of *Life of Mahomet*), 144 n.
- Mu'izzī (panegyrist of the Seljūqs), 522
- Mu'izzu'd-Dīn. — b. Ghiyāthū'd-Dīn Kurt (xiv), 57, 177, 178, 179, 211-14, 354; — Jahāngīr b. Shāh Yahyā Muzaffarī (xiv), 169
- Mu'jam fi Ahlī Muli'ki'l-'Ajam (history of the ancient kings of Persia by Fadlullāh al-Husaynī, xiii-xiv), 68
- Mu'jam fi Ma'dyri Ash'drī'l-'Ajam (work on Persian prosody by Shams-i-Qays, xiii), 16 n.
- Mujir of Baylaqān (poet, xii), 65
- \**Mujmal* of Faṣḥl of Khwāf (A.D. 1442), 426-8. See *Faṣḥl*
- Mukhayyat-nama* (mock-heroic poem by Mahmūd Qādl of Yazd, xv), 352
- Mukhtārī, clan or family of Qazwīn, 94
- Mukhtaṣar. — (of Taftāzānī, xiv), 354; — u'd-Dīnawī (of Bar-Hebraeus, *q.v.*), 18, 64; — fi Ta'rikhi'l-Bashar, see *Abu'l-Fida*
- Ibn Muljam (assassin of the Imām ʿAlī, A.D. 661), 256 n.
- Mulṭān, 83, 125, 174
- Mulūk-i-Jawādīf* (Parthians so called), 90
- Mu'minān, clan or family of Qazwīn, 94
- Munajjim-bāshī* (by this title, "the Astronomer in chief," Darwīsh, or Dervīsh, Ahmad, author of the history entitled *Ṣahā'ij-u'l-Akhbār*, is generally known), 383 n., 384 and n.; 387, 390, 403, 407, 409, 411, 414, 415, 417 n.
- Muniri'l-Ahḍar* (by Imād of Kir-mān, A.D. 1364), 259
- Munkir (name of one of the angels who conducts the "Questioning of the Tomb"), 522
- Ibnu'l-Muqaffa', 'Abdu'llāh — (viii), 463, 504

- Máqán**, 39  
**Ibn Muqila** (calligraphist), 84  
**Murád II** (Ottoman Sultán, A.D. 1421-51), 383 n., 398, 400, 404  
**Murád Bey** (nephew and envoy of Úzún Hasan, A.D. 1461), 408, 418  
**Murád Páshá Palaeologus** (xv), 412  
**Muǧháḥ**, 175, 388  
**Mnrtád**, Mír — (philosopher and chess-player), 456-7  
**Mūsá**. — (the last Mongol ruler of Persia, d. A.D. 1337), 17, 59;  
 — the Kurd (pretended Mahdí, xiv), 50; — (brother of Sultán Muḥammad I, put to death about A.D. 1416), 401  
**Mnsáfir**, Darwīsh — (Ḥuráfī correspondent, xiv), 368  
**Musallá** ("the Oratory," near Shíráz), 238, 284, 291  
*Musón, le* —, 112 n., 366 n., 427, 428, 465, 467, 469 n.  
**Músh** (town in Armenia), 188, 192  
*\*Músh u Gurba* ("the Mouse and the Cat," poem by 'Ubayd-i-Zákání), 230, 241-4  
**Mustáfá**, Prince — (son of Sultán Muḥammad II, campaign against Úzún Hasan, A.D. 1472-4), 411-12  
**Mustakfi** (titular Caliph at Cairo, xiv), 162 n.  
**-Mustá'íl** (Fátimid Caliph, A.D. 1094-1101), 154  
**-Mustanṣir** (Fátimid Caliph, A.D. 1035-94), 154  
**-Mustá'sim** (the last 'Abbásid Caliph, killed by the Mongols in A.D. 1258), 74  
**Mustawfí**, clan or family of Qazwín, 94; **Amín Naṣr** — (resident in Qazwín when it was sacked by the Mongols in A.D. 1220), 96. See also **Hamdu'lláh**, **Ta'ríkh-i-Gusida**  
*Mustawfí-i-Mamlik* ("Chancellor of the Exchequer"), 20  
**Mú'ta**, Battle of — (A.D. 629), 144 n.  
**-Mu'tadid** (títular Caliph at Cairo, A.D. 1352-62), 164 n.  
**-Mutanabbi** (Arabic poet, x), 547  
**-Mutarraf** (grammarian, xiii), 272 n.  
**-Mutawwal** (of -Taftázáni, xiv), 354  
**Mu'tazila** (sect), 521 n.  
**Mutiny**, Indian — (A.D. 1857), 183 n., 380, 391, 420  
**Muwaffáq** 'd-Dawla 'Alí (grandfather of Rasáid'd-Dín Faḍlu'lláh), 69  
*Máy-dírdás* ("long-haired," nick-name of the *Sáhib-Dihán's* grandfather), 20. See under **Juwaynī**  
**Muzaffar**, House of — (xiv), 60, 139, 160-70, 172, 173, 186, 188, 189, 190, 191, 193, 206, 208, 225, 258, 275, 284, 355, 356, 357; — (governor of Qazwín when it was sacked by the Mongols in A.D. 1220), 96-7; Sháh — (artist, xv-xvi), 456, 459, 508  
**Muzaffarí**, clan or family of Qazwín, 94  
**Nádír Sháh** (A.D. 1736-47), 371 n.  
*Nafahātu'l-Uns* (written by Jámí in A.D. 1476), 124, 139 n., 140, 141 n., 273, 283, 321, 331 n., 436 n., 434-6, 458, 461 n., 475, 508, 512, 513  
**Ná'ín**, 331  
**Najáshí** (envoy of Sultán Bayázd to Tímür), 205  
**Najíbu'd-Dín**. — *Kahhál* ("the oculist," xiii, creature of Sa'du'd-Dawla, q.v.), 32; Shaykh — **Buzghúsh** (xiv), 484  
**Najmí** (poet parodied by Busháq), 350  
**Najmu'd-Dín Kubrá** (xiii), 484  
**Nakhjuwán**, 59, 165, 166, 187, 188, 400, 417  
**Nakír**, 522. See above under **Munkir**  
**Napoleon I** (compared with Tímür), 182  
*Nagáu'n-Nuṣús* (composed by Jámí in A.D. 1458), 514  
*Najíbu'l-Ashraf*, Sayyid Táju'd-Dín —, 71  
**Naqshbandí**, order of dervishes, 441, 452, 506  
**Nárin Búqá**, Amír — (xiv), 57  
**Nasá** (in Khurásán), 354  
**Nasá'í**, Shihábu'd-Dín — (biographer of Jalálu'd-Dín Khwárazmsháh, xiii), 12  
**Nashá** (acrostic on the name —), 124  
**Nasímí** (or Nesímí, Turkish poet put to death for heresy in A.D. 1417), 368, 369 and n., 449, 498  
**Nasír**. **Ah-Malik al-** (Muḥammad, Sultán of Egypt, A.D. 1203-1340), 49, 51, 53, 54, 170; (Faraj, A.D. 1308-1412), 196, 197, 199; — **i-Khusraw** (Persian poet and traveller, xi), 65, 154, 510; — of **Bukhárá** (Persian poet), 352

- Nasīru'd-Dīn Tūsī (astronomer and philosopher, xiii), 17, 18, 48, 67, 442, 503
- Abū Naṣr. Ḥasan Beg Bahādur Khān (xv), 103; — i-Farāhī (poet and author of the well-known rhymed vocabulary entitled *Niṣāb-i-Shaydn*), 350
- \*Nassau Lees, Captain W. — (editor of the *Nafahātu'l-Uns*, *q.v.*), 435, 508-9, 510 n.
- Nā'ūsā (place), 81
- Nawā'i. See Mīr 'Alī Shīr
- Nawrūz, Festival of the —, 324 n.; — (son of Rashīdu'd-Dīn Fād-lu'llāh, xiv), 28; Amīr — (Ghāzān Khān's general, xiii), 40, 41, 176
- Nawrūz u Gul* (poem by Khwājū of Kirmān, xiii-xiv), 225, 226
- Naw-Shahr, 30, 31, 59
- Ndy-nama* ("Book of the Reed-flute," by Jāmī), 514, 548
- Nayrīz (in Fārs), 356
- Nayyir of Kirmān (poet parodied by Maḥmūd Qārī of Yazd), 352
- Nāzīr u Manzūr* (poem by Kātibī of Nīshāpūr, xv), 487
- Nebuchadnezzar, 89, 250
- Nejd (or Najd), 544
- Neri, 399
- Nesīmī. See above Nasīmī
- Nestorians, 11, 102
- Nicholson, Dr K. A. — 88, 95
- Nicolas III, Pope — (sends envoys to Mongols in A.D. 1278), 19
- Nicolas (Uljaytū said to have been baptized under this name), 46
- Nihāwand, 193
- Nikīšā (harper of Khusraw Parwīz), 267 and n.
- Nikūdārī, 25, 177
- Nī'matu'llāh, Sayyid or Shāh — of Kirmān (xiv-xv), 345, 350, 352, 353, 463-73, 497, 498
- Nīshāpūr, 112-15, 178, 487, 488, 493
- Nīshāpūriyān (clan or family of Qazwīn), 94
- Nīzām. Khwāja — (unidentified), 494; — i-Shāmī (biographer of Tīmūr, xiv-xv), 159, 183, 197, 203, 361-2, 363, 365
- Nīzāmī. — (poet of Ganja, xii), 65, 224, 226, 326 n., 348, 350, 387, 505, 510, 522, 527, 536, 540-43; — i-'Arūfī of Samarqand (author of the *Chahār Maqāla*, *q.v.*, xii), 65, 522
- Nīzāmu'd-Dīn. — Awliyā (Saint, d. A.D. 1324), 108; — Maḥmūd Qārī of Yazd (parodist), 211, 351-3; Abū'l-Ma'ālī Naṣru'llāh (translator into Persian of the *Book of Kalīla and Dimna*, xii), 463
- Nizamu'l Mulh* (minister to the Seljuqs Alp Arslān and Malikshāh, xi), 89
- Nizamu'l-Tawārīkh* (historical manual by al-Baydāwī, xiii), 63, 88, 100
- Nizār (b. Mustanṣir, Fātimid prince, xi), 154
- Nizārī of Qubistān (poet, xiii-xiv), 254-5
- Nogay (Mongol prince, xiii), 25
- Northampton visited by Mongol envoy in A.D. 1307, 11
- North Sea, 6
- Nu'mān, Shāh —, son of the poet Hāfiz (buried at Burhānpūr in India), 289
- Nuṣṭā ("Point"), 470, 471
- Nūru'd-Dīn. — b. Shamsu'd-Dīn Muḥammad (author of the *Ghadsān-nama*, composed in A.D. 1361), 103; — Rasādī (xiii), 115; Shaykh — 'Abdu'r-Rahmān of Isfā'īn (xiv), 177, 191; Mullā — 'Abdu'r-Rahmān, see Jāmī; Khwāja — Luṭfu'llāh, 424, see Hāfiz Abrū
- Nūru'llāh, Sayyid — of Shushtar (author of *Majālisu'l-Mu'minīn*, *q.v.*), 44 n., 498
- Nūshirwān (Sāsānian king of Persia, vi), 114, 119, 121 n., 250. See also Chosroes, Kīsrā, Sāsānians
- Nuṣratu'd-Dīn. — Ahmad b. Yūsuf (Atābek of Lur-i-Buzurg, xiii-xiv), 68; Amīr — Sitāy (governor of Mawṣil, xiii-xiv), 82
- Nuṣrī* (of Shaykh Ṣadr'u'd-Dīn al-Qunyawī), 514
- Nushatu'l-Akhbār* (history by Firdūn Bey, xv), 204
- Nushatu'l-Qulūb* (geography by Hānudu'llāh Mustawfī of Qazwīn, xiv), 63 n., 87, 93 n., 98-100
- Odoric of Pordenone, Friar — (xiv), 61
- Oghurī Muhammad b. Ūzūn Ḥasan Bāyandārī (xv), the "Curiumameth" or "Ugurimehmet" of the Venetians, 403, 410, 413
- Oghuz (legendary ancestor of the Turks), 73



- Ogotai (son and successor of Chingiz Khán, A.D. 1227-41), 74, 383
- d'Othson's *Histoire des Mongols* (Amsterdam, 1834-5), 5, 11 n., 12, 13, 15, 26 n., 49, 50, 53 n., 54 n., 58 n., 60, 112 n.
- Omar. See 'Umar
- Omayyads. See Umayyada
- Ong Khán, 11 n. See Prester John
- Oriental Translation Fund, 448
- Orphi, 389. See 'Urfa
- 'Osmán, Amír — (xvi), 417. See also 'Uthmán
- Ottoman ('Osmánli) Turks, 4, 5, 107, 156, 164 n., 196, 198-9, 201, 204, 381, 398, 400-1, 404-5, 409, 410-14, 419-23, 433, 439, 444, 507. See also Turks, and under the names of the several Ottoman Sultáns
- Ouseley, Sir Gore —, 152 n., 263, 273, 292, 328 n., 473 n.
- Oxford, 184
- Oxus (*Amu, Jayhán*), 4, 175, 190, 194, 379, 419
- Paea de Santa Maria, Fray Alonzo — (xv), 199
- Paladins, 394
- Palaeologus, Michael — (xiii), 18
- Palmer, Professor E. H. —, 300, 305 n.
- Páid (place), 82
- Páinipát, Battle of — (April 20, 1526), 393
- Panj Ganj* ("the Five Treasures," i.e. the five great romantic poems of Nizámi of Ganja, *q.v.*, also known as the "Quintet" or *Khamasa, q.v.*), 326 n.
- Pan-Turanian movement, 14, 15
- Paper currency. See Chao
- Paris, 102, 237
- Pársa, Khwája — (mystic), 514
- Parthians (*Mulūkūl-Ṭawā'if*), 90 and n.
- Parwiz, Khusraw — (Sásanian king, vii), 121 n., 267 n.
- Patyálí (India), 108
- Pavet de Courteille, 392, 454, 455, 505 n.
- Payne, 303
- "Pehlvi-musulman," 367
- Pekin (Khán-báligh, Cambaluc), 397, 398
- Pen, the — (*Qalam*), 229 n.
- Persia Society, 304 n.
- Persian Gulf, 3, 285, 379, 402
- "Persian Historical Texts Series," 436
- Peruse, François de — (archbishop of Sultániyya, A.D. 1322), 54
- Petits de la Croix, 363
- Petrograd, 112 n., 210 n. See also St Petersburg
- Pharaoh, 89
- Philip le Bel, 49
- Pian de Carpine, Friar John of —, 8, 9
- Pír Ahmad (of the Qaramán dynasty, xv), 412
- Pír 'All, Ghiyáthu'd-Din — Kurt (xiv), 179, 180; — (minister and murderer of Khalil Sultán b. Míránsáh b. Tímúr, xv), 381; — (brother of Bahá'u'd-Din Qára 'Osmán of the "White Sheep" Turkmáns, xiv), 404
- "Pírameto." See Pír Ahmad above
- Pírí Beg Qájár (commander of Sháh Isma'íl's army at the Battle of Shurúr), 417-8
- Pír Budáq b. Jahánsháh (of the "Black Sheep" Turkmáns, xv), 402
- Pír Muḥammad (son of Ghiyáthu'd-Din Pír 'All, *q.v.*), 179, 180; — b. Jahángír b. Tímúr, 186, 202, 381
- Pír Pasha (connected with Húrúfís), 368
- Pír Sultán (son of Rashidu'd-Din Faḥlu'lláh), 84, 85
- Pishdádí (legendary) kings of Persia, 90
- Plato, 18, 125
- Pecocke, 64 n.
- "Point." See Nuqṭa
- Poland, 6, 10, 102
- Popes, 8, 9, 10, 19, 101, 102
- Portugal, 102
- Popihar's wife, 531. See Zulaykhá
- Press and Poetry of Modern Persia* (by E. G. Browne), 15
- Prester John, 11, 10 n.
- Price's *Chronological Retrospect*, 196 and n., 366 n.
- Printing, Invention of — ascribed to Chinese, 14, 102-3
- Prostitutes, Abú Sa'íd's legislation against — (A.D. 1318-19), 53
- Pul-i-Fasá (in Fárs), 168
- Púr-i-Bahá-yi-Jámí (poet, xiii), 211-15, 177

- Qábús b. Washmgtr (Prince of Tabaristán, x-xi), 221  
 Qadawli, clan or family of Qazwín, 94  
 Qádiri, order of dervishes, 452  
 Qádl-záda-i-Rúml (Šafáhu'd-Dín Músá, astronomer, xv), 386, 502  
 Qáf, mountains of —, 316 n., 349  
 Qájár tribe, 417, 418  
 Qal'a-i-Safá ("the White Castle" in Fárs), 165, 168, 191  
 Qalá'ndar, 124, 125  
 Qalá'dh (Mamlúk Sultán of Egypt, A.D. 1279-90), 26 n.  
 Qámdán (Mongol medicine-men), 111, 112 and n.  
 Qamaru'd-Dín (xiv), 186  
 Qamús of-Firázábádí, 357  
 Qandahár, 187, 456  
 Qáni'l (poet, xiii), 111  
 Qára-bágh (near Arrán), 57, 166, 188, 196, 197, 199, 201, 417, 503  
 Qára-Búqá ("Black Bull," xiii-xiv), 82  
 Qarčhár Noyán (Mongol ancestor of Timur), 185  
 Qára Iluk ("the Black Lēch," nickname of Qára'Osmán Aq-qoyúnlú, xiv), 404  
 Qára-Khitá'l, dynasty of Kirmán, xiii-xiv), 48, 92  
 Qaramán (formerly Láranda in Asia Minor), 155, 411; dynasty of —, 401  
 Qára Muḥammad b. Bayrám Khwája Qára-qoyúnlú (xiv), 399  
 Qarānqay (Mongol prince executed), 33  
 Qára'Osmán ('Uthmán); see above under Qára Iluk  
 Qaraqorum (the Mongol metropolis), 8, 405  
 Qára-qoyúnlú ("Black Sheep" Turkmāns), 173, 379, 380, 381, 382, 387, 388, 399, 401, 403, 404, 407-9  
 Qára Sunqur (xiv), 53  
 Qarāwul, clan or family of Qazwín, 94  
 Qára Yūsuf ("Black Joseph") son of Qára Muḥammad, q.v., 173, 192, 196, 204, 206, 380, 382, 399, 400, 401, 404, 409  
 Qárs (in Armenia), 188  
 Qásimul-Anwár (poet, xv), 352, 366, 438, 473-86  
 Abul-Qásim Bábnr (Tímúrid prince, xv), 311, 387  
 Qasr-i-Zard (in Fárs), 355  
 Qatáda (family of — at Mecca), 51  
 Qáyin, 155  
 Qaysariyya (Caesarea), 83, 85  
 Qazwín, 57, 87, 93, 94, 96, 97, 98, 190, 195, 230, 231, 232, 233, 234, 255, 256, 257, 368, 400  
 Qazwínl, Zakariyyá b. Muḥammad — (geographer, xiii), 64  
 Qibla, 522 and n.  
 Qimkrin, 81, 86  
 Qipchák, 321, 354, 388, 398  
 Qizafu'l-Anbiyá ("Tales of the Prophets"), 88  
 Qiwám, Hájji — (xiv), 276 and n., 292  
 Qiwámu'l-Dín. Mawláná — of Shíráz (xiv), 166, 292; — 'Alí-du'lláh of Shíráz (xiv), 272; Mawláná — (connected with Ilurdis, xiv), 368; Ustád — (architect to Sháh-rukḥ, xv), 384, 498  
 Qizil Arslán (ruler of 'Irāq, xiv), 225  
 Qizil-bāsh ("Red-heads"), 416-17  
 Qonya (Iconium), 63, 111, 127, 411, 445, 479  
 Quatremère, 69, 70, 72, 74 n., 75, 76, 77, 78 n., 79, 80, 397, 429  
 Qubād b. Iskandar Qára-qoyúnlú (xv), 402  
 Qubuláy ("Kubla") Khán (xiii), 19, 27, 74  
 Qudsi (poet of Herát, xv), 438, 499  
 Quhistán, 155, 156  
 Qul-Muḥammad (musician patronized by Mír 'Alí Shír Nawá'), 505  
 Qum, 27, 364, 389, 416  
 Qūmis, 27  
 Qumishah, 169  
 Qunquratay (Mongol noble put to death, A.D. 1184), 26  
 Qur'dn, 27, 36 n., 83, 76, 84, 86, 92, 125, 165, 166, 175, 215, 259 n., 272, 274, 289, 311, 363, 367, 385, 442, 478 n., 479 n., 500 n., 501 n., 507, 514, 518, 520, 532  
 Quraysh, 89  
 Qūshji, Mullá 'Alá'u'd-Dín 'Alí — (astronomer, xv), 386  
 Ibn Qutayba, 88  
 Qutb-i-Jahán (xiii), 41  
 Qutbu'd-Dín. — Muḥammad Kh-wárazmsháh (A.D. 1199-1220), 20, 66; — Mas'ūd of Shíráz (xiii-xiv), 83; — (ruler of Kirmán, xiv), 163; — Mahmūd b. Mubárizu'd-Dín Muḥammad (Muzaffarí, born A.D. 1336), 163; Amír — (son of Say-yid Amír Hájji Qarráb, xiv), 164;

- (envoy of Tímūr), 167, 182;  
 — Nā'ī (courtier of Mirānshāh, put to death by Tímūr in A.D. 1399), 195  
 Qutluğ Türkān Aghā (sister of Tímūr, d. A.D. 1382), 186
- Rabāb-nāma (of Sulṭān Walad, or Veled, xiii), 156  
 Rabban Ṣawmā (member of Arghūn's mission to Europe in A.D. 1287-8), 31  
 Rab'ī-Rashīdī (or Rashīdiyya, *q.v.*), 71, 75, 77, 82, 84, 86  
 Rabī'ī (poet of Būshanj, xiv), 150-2, 174, 431  
 Radloff, 156  
 Rāfids (Rāfīs), 234, 519, 521 and n. See Shī'a  
 Rāfī'ī. — author of a work entitled *Tadhwa*, 93; — clan or family of Qazwin, 94  
 Rāfī'ī (or Refī'ī, Turkish Hurūfī poet, xv), 369, 449  
 Rāfī'ū'd-Dīn-i-Abharī (poet, xiii-xiv), 154  
 Rāfīnān, 163  
 Raḥba (Raḥbat) in Syria, 51, 81  
 Rakhsh (Rustam's war-horse), 535, 536 n.  
 Ramusio, Giovan Battista —, 381 n., 405  
 Rasādī, Nūru'd-Dīn — (xiii), 115  
*Rashādī-i-'Aynū'l-Hayāt* (composed by 'Alī b. Ḥusayn-i-Kāshīfī in A.D. 1503), 434, 441-2  
 Rashīdū'd-Dīn. — Faḍlu'llāh (statesman, physician and historian, put to death by Abū Sa'īd the Mongol, Il-Khān in A.D. 1318), 17, 31, 41, 43, 46-7, 48, 49, 50, 51-2, 56, 67, 68-69, 89, 94, 100, 101, 194, 328 n., 424; — Waṭwāt (poet, xii), 65  
 Rashīdiyya (quarter of Tabriz), 70, 328. See also above under Rab'ī-Rashīdī  
 Rasht, 489  
 Raverty, the late Colonel —'s manuscripts, 67 n., 150 n., 210 n., 426, 427  
*Rawḍatu'l-Anwār* (poem by Khwājū of Kirmān composed in A.D. 1342), 226  
 \**Rawḍatu'l-Jannat* (history of Herāt to A.D. 1473 by Mu'īn of Isfizar), 173-4, 179 n.
- Rawḍatu'l-Safā* (general history by Mīrkhwand, *q.v.*), 161, 174, 388, 389, 431-3, 434, 439  
*Rawḍatu'l-Shuhadā* (by Ḥusayn Wā'iz-i-Kāshīfī, xv), 434, 441, 442  
 \**Rawḍatu Ul'l-'Arbab* (composed in A.D. 1317 by Fakhrū'd-Dīn Banākatī), 100-103  
*Rawḍu'r-Riyāḥīn* (by Yāfī'ī), 88 n.  
 Rawḥa, 192  
 Ray (Rhages), 16, 27, 187, 190, 193, 194, 199, 206, 382, 386, 407  
 "Red Heads," 416. See also Qizil-bāsh  
 Refī'ī. See Rāfī'ī *supra*  
 Rehatsek, 431  
*Religious Systems of the World* (1892), 532 n.  
 Renaissance, 5  
 René of Anjou, King —, 395  
 Revisky (translator of Hāfiz), 303  
 Rhages. See Ray *supra*  
 Ridā-qulī Khān *Lala-bāshā*, poetically named *Hiddiyat* (Persian statesman, writer and poet, xix), 140, 141, 222-3, 272, 432, 465, 481 n., 495. See also Farhang-i-Anjuman-ārā-yī-Nāqlī, Riyāḍu'l-'Arifīn and Majma'u'l-Fuṣaḥā  
 Ridā Tawfiq (Rizā Tawfiq, called "Feylesūf Rizā," contemporary Turkish scholar and politician), 103, 375, 450  
 Rieu, Dr Charles —, 58 n., 67, 68, 95 n., 96, 100 n., 103, 111, 184 n., 203, 223, 226, 321, 328, 332, 355, 360, 361, 363, 364, 386, 424, 425, 429, 430 n., 436, 437, 440, 441, 443, 453, 460 n., 464, 473, 495 n., 502 n.  
*Rijālu'l-Ghayb* ("Men of the Unseen World"), 176 n.  
*Risāla-i-Amāna* (by Qāsimu'l-Anwār, xiv-xv), 475  
 \**Risāla-i-Dilgūshā* (by 'Ubayd-i-Zākānī, xiv), 232, 235, 254-7  
*Risāla-i-Qushayriyya*, 88  
*Risāla-i-Ṣad Fand* (by 'Ubayd-i-Zākānī, A.D. 1350), 232, 235  
*Risāla-i-Sāhid* (by Maḥmūd Ṣabīstari, xiv), 149  
*Risāla-i-Sulṭāniyya* (by Rashīdū'd-Dīn Faḍlu'llāh, A.D. 1307), 76  
*Risāla-i-Tahliyya* (by Jāmī, xv), 514  
*Rish-nāma* (the "Book of the Beard," by 'Ubayd-i-Zākānī, xiv), 235, 237, 251

- Riyādu'l-'Arifin* (by Riḍā-qull Khān, xix), 272, 331 n.  
 Riḍā. See Riḍā  
 Riḍwān or Riḍwān, the custodian of Paradise, 215  
 Rockhill, W. W. —, 8 n.  
 Rogers, A., 516, 531  
 Rome, Romans, 3, 102, 311, 405  
 Romulus, 102  
 Rosen, Baron Victor —, 174 n., 210 n., 424 n., 425, 426, 427, 509  
 von Rosenzweig, Vincenz Edlem —, 516, 531, 532, 542  
 von Rosenzweig-Schwannau, Vincenz Ritter —, 209, 302, 305. See also Hāfiz  
 Ross, Sir E. Denison —, 108, 131, 170 n., 184, 259, 364 n., 392  
 Royal College of Herāt, 504  
 Rubruck, Friar William of — (Rubruquis), 8, 9  
 Rückert, 542  
 Rūdāki (poet, x), 522  
 Rūdbār, 368  
 Rūfā', order of dervishes, 452  
 Ruknābād (stream of — near Shīrāz), 238, 284, 291  
 Ruknu'd-Dīn. — Khurshāh (late Grand Master of the Assassins of Alamūt, xiii), 23; Sā'in (prime minister to Abū Sa'id the Mongol, A.D. 1324), 54, 55; Qādī — Juwaynī (one of the sources of the Ta'rikh-i-Guzida, q.v.), 89; Malik — Abū Bakr b. Tājū'd-Dīn 'Uthmān (ancestor of the Kurt kings of Herāt, xiii), 174, 175; — b. Shamsu'd-Dīn-i-Kurt, known as *Kūhān*, "the Lesser" (A.D. 1278-1307), 176; Shaykh — 'Alā'u'd-Dawla of Simnān, 223; — (unidentified, praised by 'Ubayd-i-Zākānī, xiv), 235  
 Rūm, 81, 82, 83, 84, 85, 106. See also Asia Minor, Turkey  
 Rūmlū (one of the nine tribes which supported Shāh Isma'il the Ṣafawī in A.D. 1500), 417  
 Rumelia, 412  
 Rus-ia, Russians, 5, 6, 9, 10, 190, 192  
 Rustām. — (the legendary hero of Persia), 216 n.; — Beg (general of Jahānshāh beheaded by Uzūn Hasan in A.D. 1456), 408; — b. Maḥmūd Aq-qoyūnlū (xv), 415, 416; — of Khūriyān (poet, xv), 501  
 Ruthenians, 9  
*Rūyatū'llāh* ("the Vision of God"), 301 n.  
 Sab'a (the "Septet" of Jāmi, also called *Haft Awrang*, q.v.), 515  
 Sabzawār, 160, 161, 178, 186, 208, 242, 498  
 de Sācy, Silvestre —, 432 n.  
 Ṣad Pānd (by 'Ubayd-i-Zākānī, xiv), 251  
 Ṣad Wa'q (by Maḥmūd Qāf of Yazd, xv), 352  
 Sa'd b. Abū Bakr, Atābek of Fārs (xiii), 121  
 Sa'dī, Shaykh Muṣliḥu'd-Dīn — of Shīrāz (xiii), 15, 16, 70, 100, 105, 106, 115, 116, 119, 139, 143, 153, 224, 232 n., 238, 293, 319, 348, 350, 352, 401, 484, 485, 486, 510, 516, 522, 529, 531, 548  
 Sa'dī, order of dervishes, 452  
 Ṣadr-i-Jahān. Ṣadru'd-Dīn Aḥmad-i-Khālidī of Zanjān (prime minister to Gaykhāstū, A.D. 1291-5), 31, 37, 39, 69; Jamālū'd-Dīn Ḥastajirdānī (prime minister to Baydū, A.D. 1295), 41; Mawlanā — of Bukhārā, 82  
 Ṣadru'd-Dīn. — Aḥmad-i-Khālidī, see immediately above; Shaykh — Ibrāhīm (xiii), 40; Shaykh — Qunyawī (of Qonya, Konia or Iconum), 63, 127, 445, 514; — 'Alī b. Naṣīru'd-Dīn Tūsī (xiii), 67; Shaykh — b. Bahā'u'd-Dīn Zakariyyā (xiii-xiv), 81; Mawlanā — Muḥammad Turka'ī (xiii-xiv), 81, 83; — Qayruwānī (parodied by Bushāq), 350; Mawlanā — (connected with the Ḥurūfīs, xiv), 368; Shaykh — of Ardabil (ancestor of the Ṣafawī kings, xv), 473, 474, 484; Shaykh — Yamānī (xiv), 473  
 Sa'du'd-Dawla (Jewish minister of Arghūn, A.D. 1284-91), 31-6  
 Sa'du'd-Dīn. — Ḥamawī (xiii), 40; — of Sāwa (xiii-xiv), 48, 50, 69, 70; — Maṣḥūd b. 'Umar-Taḥfāzānī (xiv), 159, 353-4, 458; — b. Rashīdu'd-Dīn Fadlu'llāh (xiii-xiv), 84, 86; — b. Naṣīr (parodied by Bushāq), 350; — Warāwīnī (author of Persian version of the *Marzubān-nāma*), 356  
 -Ṣafadī (xiv), 356

- Šafawī dynasty (A.D. 1502-1736), 160, 207, 315, 316, 317, 379, 380, 396, 397, 399, 400, 407, 414, 416, 417-20, 421 n., 434, 439, 489, 464, 473, 475, 484, 507
- Šaffārī dynasty (A.D. 867-900), 91
- Šaff-i-Nādi (the "shoe-row"), 323 n.
- Šāfī or Šāfiyyū'd-Dīn of Arḡabil, Shaykh — (ancestor of the Šafawī kings), 85, 474, 484-6
- Šafnatu'sh-Shu'arā (Turkish translation of Dawlatshah's "Memoirs of the Poets" by Sulaymān Fahmī), 436
- Šāgharī (poet, satirized by Jāmī), 512
- Šahd'īfū'l-Akhḡār (general history in Turkish by Munajjim-bāahī, q.v.), 383 n., 384 n., 385 n., 403 n., 407
- Šahbān b. Wā'il, 116 and n.
- Šahib-Dīwān-i-Juwaynī, Shamsu'd-Dīn — (xiii), 20-24, 27-31, 66, 106, 115, 121, 153, 175
- Šahib-Qirdān ("Lord of the Fortunate Conjunction," title given to Tīmūr, q.v.), 185
- Šā'ib (Persian poet), 292
- Abū Sa'īd. — b. Abī'l-Khayr (mystic and poet, xi), 65, 121; — (Mongol Il-Khān of Persia, A.D. 1317-35), 48, 51-2, 59, 71, 74, 95, 99, 103, 159, 160, 170, 171, 178, 215, 222, 226, 251, 261, 352(?), 389, 429-30; Sultān — (grandson of Mirānshāh b. Tīmūr, xv), 388-90, 402, 406, 409-10, 421 n., 429, 487 n., 506 n.
- St Albans, 6
- St Bartholomew's Hospital, 303
- St Peter, 102
- St Petersburg, 210 n., 475, 509. See also Petrogrād.
- St Sophia (Constantinople), 367
- Šā'nu'd-Dīn Tarika (saint, xv), 489
- Šakkākī (author of *Miftāḡu'l-Ulūm*, xiii), 272 n.
- Sakyamuni (Buddha), 73
- Šahīhu'd-Dīn Mūsā, 386. See Qādl-zāda-i-Rūmī
- \*Šalāmdān u Aḡdāl (poem by Jāmī, xv), 523-6
- Salemann, 156
- Salgharid Atābecks of Fārs (xii-xiii), 73, 74, 92
- Šālihiyya cemetery (Damascus), 128
- Salīm. — (or Selīm) "the Grim" (Ottoman Sultān, xvi), 107 and n.; — (Persian poet), 292
- Šālī Noyan, 174
- Saljūqs. See Seljūqs
- Saljūq-nāma (of Zahrī of Nishāpūr), 89
- Salmā (woman's name), 544, 545
- Salman of Sāwa (poet, xiv), 60, 159, 171, 172, 211, 230, 233, 234, 260-71, 291, 293, 296-8, 325, 348, 350, 352, 490, 491, 522
- Salmās, 188
- Sām. — (legendary hero of Persia, grandfather of Rustam), 316 n.; — Mirzā (Šafawī prince, xvi, author of the *Tuḡfa-i-Sāmī*, q.v.), 439, 459, 507, 514
- Samak (the Fish which supports the Earth), 113 and n.
- Sāmānīd dynasty (xi), 91, 522
- Samargand, 169, 180, 186-9, 191-4, 196, 197, 199, 202, 206, 283, 329, 354, 355, 362, 368, 381, 386, 390, 394, 418, 428, 436, 438, 464, 473, 491, 502
- Sanā'ī (poet, xii), 65, 261, 343, 344, 352, 522
- Sanguinetti, 64 n.
- San Lucar, 201
- Santa Maria, 199
- Sarāb, Sarai, Sarāw, Sarāy, 53 n., 122, 321, 473
- Saracens, 9
- Sarakhs, 186, 354
- Sarandīb (Ceylon), 122
- Sarāw-rūd, 70
- Sarāy Khātūn (or Sāra Khātūn, mother of Uzūn Ḥasan, xv), 407, 408 n.
- Sarbadār dynasty of Sabzawār (xiv), 60, 160, 161, 178-80, 208, 210, 211, 216, 498
- Šar'ī-Mīr (by -Sharīf-Jurjānī, xiv, xv), 355
- Sārī (Māzandarān), 494
- Sarjam (near Zanjān), 426
- Sāsānīan kings of Persia (iii-vii), 3, 14, 68, 74, 90, 119, 120, 121, 250, 267, 414, 500 n.
- Sāti Beg (daughter of Ūljāytū, and queen in A.D. 1339), 51, 53, 55, 59, 170
- Savīn (Sevinj), Amīr — (d. A.D. 1318), 52
- Savīn (Sevinj), Qutluḡ Aḡhā (niece of Tīmūr, xiv), 179
- Sāwa, 55, 400
- Sawānīā (by Shaykh Aḡmad Ghaz-zālī, 135 and n.
- Sawdā'ī, Bābā — (poet, xv), 438

- Sawmā, Rabban — (one of envoys sent by Arghūn to Europe in A.D. 1287-8), 31
- Sayfi. — of Herāt (historian), 174, 176, 431; — of Bukhārā (poet, xv), 438, 458
- Sayfu'd-Dīn. — of Isfahān (poet, xiii-xiv), 154; Shāh — (praised by Bushāq), 350; Amīr — Mahmūd (father of Amīr Khusrāw, xiii), 108
- Sayyids, heretical — (xiv), 190
- Sayyid-i-Sharīf-i-Jurjānī (xiv), 159, 166, 180-90, 355
- Schefer, M. Charles —, 89 n.
- Schiltberger, Johann — (xiv-xv), 404 n.
- Schlechte-Wssehrd, 216, 515
- Scotland, Scotch, 43, 102
- "Sechaidar," "Sechenidare" (Italian corruption of Shaykh Haydar, q.v.), 416 n.
- Seldilut, 502 n.
- Seljuqs, 73, 74, 83, 91-2, 111
- Seven Heavens, 248 and n.
- "Seven Lean Years," 345 n.
- "Seven Years' Campaign" of Timūr, 196
- Seville, 199
- Sevinj. See Savinj
- Shābarān, 83
- Shabistar, 146
- Shabistari, Shaykh Mahmūd — (mystical poet, xiii-xiv), 146-50, 300, 484
- Shād Malak (the beloved of Khalīl Sultān, xv), 381-2
- Shafāthā, 81
- Shāfi'ī (sect), 46, 50, 70, 97, 98, 356
- Shāh u Gādī ("the King and the Beggar," poem by Hīlālī), 459
- Shāh Jahān. — Qāra-Khitā'ī ruler of Kirmān, A.D. 1301-3, 48; — Timūr (descendant of Abūqā, xiv), 60; — (Mogul Emperor, A.D. 1628-59), 184, 391
- Shāh-nāma (of Kīrūawāl, xi), 65, 89, 95, 104, 111, 316 n., 352, 385, 532, 541
- Shāh-ruk. — b. Timūr (A.D. 1404-47), 74, 169, 192, 193, 194, 344, 364, 366, 379, 380-7, 393, 395, 398, 400, 401, 404, 421 n., 424, 425, 427-8, 435, 438, 464, 473, 475, 494, 501, 502; — b. Abū Sa'īd (Timūrid, xv), 410
- Shāh Shujā' (Muzaffari, xiv), 163, 164, 165, 166-7, 169, 172, 186, 206, 258, 264, 276 n., 278, 279, 280, 281-2, 290, 299, 355, 357, 360
- Shāhī. Amīr — (poet of Sahzawār, xv), 354, 438, 498, 501; — Khātūn (daughter of Rashīdu'd-Dīn Faḍlullāh, xiii-xiv), 84
- Shāhshāh-nāma (or Chingiz-nāma) of Aḥmad of Tabriz (A.D. 1337), 103
- Shahr-i-Naw, 398
- Shahr-i-Sabz (Kash, near Samarqand), 194
- Shākh-i-Nabāt (alleged sweetheart of Hāfiz), 287
- Shām (Damascus, a word-play on the name), 122
- Shamākhī, 83, 417
- Shamans, 44
- Sham'ī. See Shem'ī
- Shāmlūt (one of the nine tribes who supported Shāh Isma'īl the Šafawī), 417
- Shams. — i-Qays (prosodist, xiii), 16; — i-Tahriz (mystic, xiii), 139, 343, 465, 484; i-Tabasī (poet), 65; Amīr — (connected with Hurdās, xiv), 368; — i-'Alā (poet satirized by Kātibī, xv), 492-3
- Shamsu'd-Dīn. — Muhammad-i-Juwaynī, entitled Shāh-i-Dīwān, q.v.; — (grandfather of the preceding, xii), entitled *Buzurg* ("the Great") and *Mūy-dirds* ("the Long-haired"), 20; Mawlānā — (xiii), 28; — b. Ruknu'd-Dīn-i-Kurt (xiii), 57, 174, 175; — Muhammad-i-Kurt (xiv), 177-8; Qādī — Muhammad b. Hasan (xiii-xiv), 81; — Muhammad-i-Abarqūhī (xiii-xiv), 86; Sayyid — (connected with Hurdās, xiv), 368; — (ruler of Akhlāt in A.D. 1425), 401; Amīr — Zakariyyā (first Prime Minister of Shāh Isma'īl the Šafawī, A.D. 1500), 417; — Gilānī (first Chancellor of Shāh Isma'īl, A.D. 1500), 417
- Shanh-i-Ghazānī, 361
- Shāpūr. — Iō (Sāsānian king, ūi), 93; — (unidentified, xv), 494
- Shāqī'ign'n. Nu'mūniyya (biographies of Ottoman divines), 369
- Sharafu'd-Dīn. — Hāidūn-i-Juwaynī (poet and patron of poets), 20-1; — Hasan Mustawfī (xiii-xiv), 81; Mawlānā — i-Tabasī (xiii-xiv),

- 86; — 'All Yazdi (biographer of Timūr, xv), 199, 181, 183, 189, 190, 191, 196, 197, 198, 201, 202, 203, 356, 361, 362-5, 385, 438, see also Zafar-nāma; — Muzaḥfar b. Mubārizu'd-Dīn A.D. 1325-53), 163; — Rāmi (author of the *Antisūl-i-Ushshiq*, A.D. 1423), 462
- Sharafiyya College (in Taft of Yazd), 364
- Shāsh (or Chāch, the modern Tāshkand), 110, 320 and n.
- Shattū'l-'Arab, 511 and n.
- Shawdhidu'n-Nuḥwawa* ("Evidences of Prophethood," composed by Jāmi in A.D. 1480), 512-13
- Shaybānī Khān the Uzbek (xv-xvi), 380, 390, 393, 418-19, 459
- Shaykhī b. Rashidu'd-Dīn Faḍlu'llāh (xiii-xiv), 84
- Shaykhī Nā'i (musician, xv-xvi), 505
- Shaykhum Suhaylī, Amīr — (poet, xv), 438, 457
- Shem'i (Turkish commentator of Hāfiḡ), 499
- Shīblī, Sultān — b. Shāh Shujā'-i-Muzaḥfārī (xiv), 167, 169; — Nu'mānī (Indian critic and scholar, xix-xx), 108, 261, 265, 267, 269, 271, 273, 274, 280 n., 289, 291, 292 n., 293, 296
- Shihāb, Mawlānā 'Allī — of Turshīz (poet, xv), 498
- Shihābu'd-Dīn. — Nasā'i (biographer of Jalālu'd-Dīn Mankobīrī, xiii), 12; — Suhrawardī (Shāfi'ī doctor of Baghdād, xiii-xiv), 70, 139; Amīr — (governor of Baghdād, xiii-xiv), 82; — b. Rashidu'd-Dīn Faḍlu'llāh (xiii-xiv), 84; — Haydar (satirized by 'Ubayd-i-Zakānī, xiv), 238; Shaykh — Qalandar (satirized by 'Ubayd-i-Zakānī, xiv), 257; Shaykh — 'Abdu'llāh (or 'Azīzu'llāh) of Khwāf, 426, 428. See also Hāfiḡ Abrū
- Shī'a, Shī'ites, 42, 44, 50, 51, 178, 224, 255, 256, 301, 315, 372, 416, 418, 441, 456, 486, 464, 475, 498, 511, 521 n. See also Rāfi'īs
- Shīrāz, 15, 16, 30, 33, 38, 39, 84, 86, 163, 164, 166, 167, 168, 169, 188, 189, 190, 191, 206, 208, 225, 230, 231, 237, 238, 274, 276 n., 277, 281, 282, 283, 303, 311, 344, 355, 356, 357, 358, 359, 363, 366, 410, 413, 418, 423, 427, 436, 444, 485, 486, 500
- Shīrāz-nāma* (composed in A.D. 1343 by Shaykh Fakhrū'd-Dīn), 360-1
- Shīrīn (the beloved of Khusrāw Parwīz), 329, 547
- Shī'rū'l-'Ajām* (by Shīblī Nu'mānī, *q.v.*), 108, 109, 261, 265, 273, 292 n.
- Shīrwān, 374, 401, 416, 417, 449, 488, 494, 495
- Shīrwān-shāh (xiii-xiv), 83, 225
- Shīrād, clan or family of Qazwīn, 94
- Shujā', Shāh — See above under Shāh Shujā'
- Shurūr, Battle of — (A.D. 1502), 379, 417-18
- Shūshtar, 166, 168, 189, 191
- Sībāk (poet, xv), 438
- Sīhūn. See Jaxartes
- Silesia, 6
- \*Silsilatū'dh-Dhahab* (the "Chain of Gold," composed by Jāmi in A.D. 1485), 510, 516-23
- Silsilatū'n-Nasab-i-Ṣafawiyya* (a rare work on the Genealogy of the Ṣafawī kings of Persia), 474, 484
- Sīmāk (the star Arcturus), 113
- Sīmī (poet and calligraphist, xv), 488, 493
- Simnān, 55, 81, 190
- Smurgh*, 316
- Sinai, Mount —, 114
- Sind, 83
- Sindibād-nāma* (Turkī translation of —), 94
- Sinjār (place near Mawṣil), 82, 399
- Sinope, 205
- Sirāju'd-Dīn of Dizful, Khwāja — (government auditor, xiii-xiv), 83
- Sirdī*, Bridge of —, 522
- Stratū'n-Nabl* ("Biography of the Prophet," probably Ibn Hishām's), 88 and n.
- Sīrjān, 169, 190, 192
- Sīstān, 86, 91, 160, 175, 177, 181, 186, 187, 193, 388, 392, 456
- Sīwās, 83, 192, 196, 204, 205, 206, 404, 417
- Siyāh-pūsh Kāfīrs, 193
- Siyarū'l-Mulūk* ("Biographies of the Kings"), 89. The work here intended is the *Siyāsat-nāma, q.v.*
- Sīyāsat-nāma* (by the Nizāmī'l-Mulk, xi), 88-9
- Siyāwush, 317-18
- de Slane, Baron McGuckin —, 64 n., 462 n.

- Smith, Vincent A. — (historian of Akbar's reign), 393 n.
- Smyrna, 199
- Solivero, of Barcelona (Spanish envoy at Gházán's court about A.D. 1300), 44
- Solomon, 317 n.
- Somnāth, 477
- "Sortes Vergilianæ," 311
- "Spaan," "Spaham" (Italian corruptions of Isfahān, *q.v.*), 389, 410
- Spain, Spaniards, Spanish, 4, 44, 199-201, 396
- Sprenger (*Catalogue of the Library of the King of Oude*), 125 and n., 135 and n.
- Struifimus* (by Dr Tholuck), 147
- Stewart, Major Charles — (translator of *Mal'fat-i-Timūri*, 1830), 184
- le Strange, Guy —, 63 n., 70 n., 80, 93 n., 99, 100, 155 n., 304, 356 n., 426
- Strasbourg or Strashourg, 107 n.
- "*Subhātū'l-Abrār* (the "Rosary of the Pious," by Jānī, xv), 516, 528-31
- Subkī (scholar and lecturer at Damascus, xiv), 357
- Suhutāy (Mongol general, xiii), 25, 96, 97
- Sūdī (Turkish commentator of *Hāfiz*), 299, 302
- Šūfī-n, Šūfīs, 85, 92, 319 n., 417, 435
- Suhaylī. See Anwār-i- —, Shaykhum
- Sulaymān, — Khān (one of the last puppet Il-khāns of Persia, xiv), 60; Sultān — "the Magnificent" (*Qdūnī*, A.D. 1520-66), 396; Prince — (brother of Sultān Muḥammad I, killed in A.D. 1410), 400, 404; — Fahmī (translator of Dawlatshāh's "Memoirs of the Poets" into Turkish), 436
- Ahī Sulaymān Dā'ūd. See Banākātī
- Sulaymān Kūh, 193
- Sultān 'Alī. — (elder brother of Shāh Ismā'īl the Safawī), 416; — (calligraphist of Mashhad, xv), 459
- Sultān Veled (or Walad, son of Mawlānā Jalālū'd-Dīn Rūmī and author of the *Rabāb-nāma*, xiii), 135-6
- Sultāniyya, 48, 51, 53, 54, 55, 61, 67, 70, 81, 166, 187, 190, 192, 400, 401
- Sunnīs, 50, 178, 238, 256, 301, 315, 418, 419, 521
- Sunnqr Bāwarchī (governor of Basra, xiii-xiv), 81
- Surghātmish Qarā-Khitā'ī (ruler of Kirmān, xiii), 163
- Surūrī (Turkish commentator of *Hāfiz*), 299
- Sūs, 81
- Šurugrū'l-Adlīm* (geographical work by Abī Zayd Aḥmad b. Sahl al-Balkhī), 99
- Suyurghatmish (son of Shāh-rukḥ, died A.D. 1426-7), 385 n.
- Suyūfī, 'Abdu'r-Raḥmān Jalālū'd-Dīn — (historian and polymath, xv), 164 n.
- Sūzani (poet and satirist, xii), 257
- Swan and Sonnenschein (publishers), 532 n.
- Syria, Syrians, 19, 41, 42, 51, 53, 69, 85, 86, 92, 127, 197, 205, 397, 404, 408, 417, 466, 468
- Synac language, 12, 31
- Synagogues (destroyed by Gházān in Persia about A.D. 1295), 40
- Ṭabābakān (clan or family of Qazwin), 94
- Ṭabaqātū'l-Atibbā* ("Lives of the Physicians" by Ibn Abī Uṣayhi'a, xiii), 63-4
- Ṭabarak, Castle of —, 165
- Ṭabari (the historian Muḥammad Jarīr —), 88, 220 n.
- Ṭabaristān, 221
- Ṭabas, 55
- Ṭabriz, 27, 28, 33, 38, 40, 46, 61, 70, 79, 82, 86, 103, 146, 161, 165, 166, 172, 173, 175, 187, 199, 201, 208, 230, 317, 320, 321, 328, 329, 330, 361, 362, 368, 379, 400, 403, 406, 410, 413, 414, 416, 418, 473
- Tacitus, 80
- Tadwīn of -Rāfi'ī, 93; — of -Yāfi'ī, 88
- Tadhkiratu'l-Awliyā* ("Memoirs of the Saints," by Attār, xii), 88
- Tadhkiratu'sh-Shu'arā* ("Memoirs of the Poets," by Dawlatshāh, *q.v.*), 434
- Ta'dūl* (auguries from *Hāfiz*, etc.), 311-19
- Taft (near Vazīl), 364
- Taftāzān (in Khurā-ān), 354
- Taftāzānī. See Sa'du'd-Dīn and Aḥmad b. Sa'du'd-Dīn
- Ibn Taghribardī (historian), 58



- Tāhīr**. — Abīwardī (poet, xv), 501;  
— of Faryūmad, 111  
**Abū Tāhīr-Khātūnī** (Persian poet and  
writer), 65  
**Tahmāsp**, Shāh — I (Safawī, A.D.  
1524-76), 316 and n., 381 n., 400,  
418, 419  
*Tahqīq-i-Madhhab-i-Shīfīyān*, (by  
Jāmi, xv), 514  
*Tā'iyya* (poem by 'Umar ibnū'l-  
Fārid), 133 n., 514  
*Taydrībū'l-Umām* (of Ibn Miska-  
wayhi), 88  
**Tājik**, 466, 468  
*Tājrid* (commentary on — by al-  
Qūshjī, xv), 386  
**Tājū'd-Dīn**. — Awajī (Shī'ite divine  
contemporary with Ūljāytd, xiv),  
50; Sayyid — *Naghū'l-Ashraf*  
(xiv), 70-1; Sayyid — (connected  
with Hūrūfs, xiv), 368; — 'Uth-  
mān-i-Marghīnī (ancestor of the  
Kurt kings, xii-xiii), 174  
*Tajziyatū'l-Amṣār*. See **Ta'rikh-i-**  
**Wagṣāf**  
**Takalū** (one of the nine tribes who  
supported Shāh Isma'īl in A.D.  
1500), 417  
**Takhtākūh Injū** (xiii-xiv), 83  
**Takrit**, 191  
**Takūddar**. See **Aḥmad Takūddar**  
**Tālib** of Jāzirm (poet, xv), 438  
**Abū Tālib al-Juwaynī** (translator or  
author of the supposed autobio-  
graphical works of Tīmūr, xvii),  
184  
**Tālīsh** b. Amīr Ḥasan (xiv), 170  
*Talmīḥ* (allusion), 243  
**Tamannā'ī** (Turkish Hūrūfī poet, xiv),  
370  
**Tamerlane** (corruption of *Tīmūr-i-*  
*Lang*, "Limping Tīmūr"), see  
**Tīmūr**  
**Tamīmī** (clan or family of Qazwīn),  
94  
**Tanāsurī** (place), 398  
**Tarāghāy** (father of Tīmūr), 185  
**Taramtāz**, Amīr — (xiv), 50  
**\*Ta'rifāt** ("Definitions"). — of  
'Ubayd-i-Zakānī (xiv), 232, 235,  
252-4, 276; — of Sayyid-Sharīf-  
Jurjānī (xiv-xv), 355  
**Ta'rikh**. — *\*i-Bandkātī* (composed  
in A.D. 1317), 100-3; — *i-Ghā-*  
*sdmī*, 72; see **Jāmi'u't-Tawā-**  
**rikh**; — *i-Gusāda* (composed in  
A.D. 1330), 17, 56, 57 n., 87-95,  
115, 118, 119, 162, 166 n., 167,  
168 n., 224, 231 n., 360; — *i-Irdn*  
(by Zukā'u'l-Mulk, xix), 383 n.; —  
*i-Jahān-gushdy* (by Alā'u'd-Dīn  
'Atā Malik-i-Juwaynī, completed  
in A.D. 1260), 10 n., 12, 17, 20 n.,  
21, 65-6, 88, 97 n., 106 n., 153 n.;  
— *Kāmil* (by Ibnū'l-Athīr, xiii),  
88; — *Khulafā* (by Jalālū'd-Dīn  
'Abdu'r-Rahmān as-Suyūtī), 164;  
— *i-Rashīdī* (by Mirzā Ḥaydar-i-  
Dughlāt, xvi), 362, 364 and n.,  
392 and n.; — *i-Tabarī*, 88; —  
*i-Wagṣāf* (completed about A.D.  
1312), 12, 21 n., 28 n., 29, 31, 33,  
34, 37, 42, 48 n., 53 n., 67-8, 70,  
300  
*Tarīq-i-Shīfīyān* ("the Shīfīs' Way,"  
by Jāmi, xv), 514  
*Tarjumanū'l-Aṣṣar* ("the Interpreter  
of the Unseen," Ḥāfiẓ so called),  
312  
**Tarsus**, 81  
**Tartary**, 266, 267  
**Tartars** (properly Tatār, the common  
form being based on a popular  
etymology, see pp. 6-7), 4-10,  
466, 468. See **Mongols**  
**Tārumayn**, 87  
**Tāshkand**, 110, 262 n., 320, 418  
**Tāsh-Tīmūr** (executed in A.D. 1327),  
57  
**Tauris**, 413. See **Tabriz**  
**Tā'īsī** (clan or family of Qazwīn), 94  
**Tawakkul**, Darwish — (connected  
with Hūrūfs, xiv), 368  
*Tawḥīdī* (by Rashīdū'd-Dīn Faḍ-  
lu'llāh, xii-xiv), 75-6  
**Tawqī'ī** (Tevqī'ī), 203. See **Firīdūn**  
**Bey supra**  
**Tāyābād**, 186  
**Tayy** (Arab tribe), 132  
**Tekfūr** (Byzantine Emperor so called),  
205  
**Tennyson**, 218 n.  
**Tevqī'ī** (Tawqī'ī), 203. See **Firīdūn**  
**Bey supra**  
**-Tha'lābī** (author of the *Qiyāṣū'l-An-*  
*biyyd*), 88  
**Thiqatū'd-Dīn Fāmi**, Shaykh — (xii),  
175  
**Tholuck**, Dr —, 147  
**Thomas Ildaci** or **Ildouchi** (Mongol  
envoy to Edward II in A.D. 1307),  
11, 49  
**Thompson**, W. F. — (translator of  
the *Akhlaq-i-Jalālī*), 444

- Tibet, Tibetan, 43  
 \* *Tiāyūn* (of Aḥmad b. Abī 'Abdīllāh, one of the sources of the *Nusha-tu'l-Qulūb*), 99  
 Tiflis, 188, 192, 414  
 Tigin (typical Turkish suffix to names), 120, 121 and n.  
 Tigris, 223, 234, 251, 264, 284, 285, 511 n.  
 Tihān, 300  
 Tīmūr (Turkish for "Iron"). — Qā'ān (Emperor of China, A.D. 1302), 49; — tash (son of Amir Chūbān, put to death in Egypt in A.D. 1328), 54, 56, 59, 170; — (grandson of Qubilāy Khān), 74; — i-Lang ("Tamerlane," the great Tīmūr, b. A.D. 1336, d. 1405), 4, 9, 12, 57, 58, 60, 71, 159, 160, 161, 163, 167-9, 172, 173, 178, 179, 180-206, 208, 216, 282, 311, 321, 332, 344, 353-5, 357, 361-8, 371, 374, 379, 380, 381, 383, 388, 390, 393, 394, 395, 399, 400, 404, 411, 424, 425, 429, 430, 431, 432, 433, 435, 438, 462, 473, 503  
 Tīrah, 175  
 Tirmidh, 390  
 Tongudar (Armenian form of Takūdār, *q.v.*), 25 n.  
 Toqāt (or Tūqāt), 127, 205  
 Tornberg, 88 n.  
 Toynbee, Arnold —, 151  
 Transoxiana (*Mā warā' a'n-Nahr*), 5, 54, 64, 100, 101, 110, 185, 234, 320, 353 n., 379, 382, 387, 390, 398, 418, 419, 428, 453, 461, 468, 502  
 Trebizond, 85, 199, 201, 407, 412  
 Trinity College Library, Cambridge, 553 n., 536 n.  
 Tūghāchār (Mongol general, put to death in A.D. 1295), 35, 36, 37, 39  
 Tughān-shāh (patron of Azraqī the poet), 347  
 Tughāy-Tīmūr (xiv), 59, 60, 216  
 \* *Tuḥfa-i-Sāmī* (Biography of later poets by Sām Mirzā the Safawī), 460, 507, 514  
 \* *Tuḥfatul-Ahrār* (poem by Jāmī, composed in A.D. 1481), 516, 526-8, 541  
 Tūmān (Mongol Envoy to Edward II in A.D. 1307), 11  
 Tunis, 84  
 Tūqāt (or Toqāt), 127, 205  
 Tūqātmish (xiv, of Tīmūr, xiv), 189, 190, 192, 328, 328-9, 368 (for Tūqātmish in the later references read Tūqātmish)  
 Tūqjāq (niece of Jūshkab, a Mongol noble, put to death), 34  
 Tūqmāq (conspires against Chūbān in A.D. 1319), 52  
 Tuqtāy (xiv), 49  
 Tūrān, 58. See also Transoxiana, Turkistān  
 Tūrghulū dynasty, 401  
 Turkey, 14, 107, 302, 365, 385, 422, 449, 452, 461, 540, 543. See also Ottoman Turks  
 Turki (or Eastern Turkish) language and literature, 32, 93, 111, 184, 380, 391, 392, 395, 437-8, 439, 452-8, 505, 506  
 Turkistān, 5, 262 n., 272, 385, 386, 388, 398, 453. See also Tūrān, Transoxiana  
 Turkmāns, 85, 172, 173, 192, 379, 399, 418. See also Aq-qoyūnlū and Qarā-qoyūnlū  
 Turks (Eastern), 73, 74, 108, 228, 232, 252, 283, 318, 466, 467, 468, 469  
*Türk Yurdu* (the organ of the *Yezāi* Tūrān or Pan-Turanian party in Turkey), 15  
 Turner Macan (editor of the *Shāh-nāma*), 89 n.  
 Turshiz, 186, 487, 488  
 Tūs (the modern Mashhad), 111, 186, 190, 234  
 Tūsi (poet, xv), 438  
 Tūysirkān, 274  
*Tūcuk-i-Bābūr* (Persian translation of the Bābūr-nāma, *q.v.*), 392  
 \* *Tusukhāt-i-Tīmūrī* (the so-called "Institutes of Tīmūr"), 183-4, 202-3  
 \* Ubayd-l-Zakānī (poet and satirist, xiv), 159, 209, 211, 230-57, 260, 299, 350, 351, 352, 492  
 \* Ubaydu'llāh. Khwāja — of Shāsh (xiv, spiritual guide of Kamāl of Khujand), 320; Khwāja — Ahrār (Shaykh of the Naqshbandī order of dervishes, xv), 441  
 "Ugurlimehemet" (Italian corruption of Ogħūrīlū Muḥammad, *q.v.*), 413  
 Ujān, 52  
 Uljāytū (Mongol īl-khān, reigned A.D. 1305-16), 46-51, 52, 55, 67, 68, 70, 71, 72, 73, 76, 83, 163, 170, 171

- Ulugh Beg (son of Shāh-rukh, murdered by his son 'Abdu'l-Lātif in A.D. 1449), 192, 364, 385, 386, 387, 388, 390, 394, 395, 400, 438, 453, 501-3
- 'Umar. — b. Abi'l-Khaṭṭāb (the Calliph, vii), 250, 255; — i-Khayyām (the astronomer-poet, xi-xii), 65, 119, 121, 227, 304, 335 n., 446 n.; — b. al-Fārid (Egyptian mystical poet, xii-xiii), 514, 548; — i-Sultāniyya (connected with Hurdās, xiv), 368; — Shaykh, Mirzā b. Mīrānshāh (xiv-xv), 362, 381; b. Ūzūn Ḥasan in A.D. 1472), 411
- Umayyad Caliphs (vii-viii), 90, 91
- 'Ummān, Sea of —, 148, 212, 214
- Ung Khān (the supposed original of Prester John), 11, 19 n.
- 'Unṣuri (poet, xi), 65, 522
- Urūd (Hindustānī) language, 107-8
- 'Urfa, 389, 414
- 'Urfa of Shīrāz (poet, circa A.D. 1000), 292
- 'Urmiya, 188
- Urūk Khātūn (mother of Uljātū Khudā-banda), 46
- Ibn Abī Uṣaybi'a (author of the *Tabaqāt al-Asbiḥ*, or Biographies of Physicians, xiii), 64
- 'Ushshiq-nāma ("Book of Lovers") of 'Irāql, 132; — of 'Ubayd-i-Zākānī, 235, 237
- "Ussun Cassano" (Italian corruption of Ūzūn Ḥasan, q.v.), 389, 404
- Ustājīd (one of the nine tribes which supported Shāh Isma'īl the Ṣafawī), 417
- Usury prohibited by Ghāzān Khān (A.D. 1299), 40
- 'Utbi (author of the *Ta'rikh al-Yamīnī*, xi), 88
- 'Uthmān. — b. 'Alfān (the Caliph, vii), 255; Amīr — of Mawṣil (A.D. 1502), 417. See also 'Osmān
- Utrār, 202
- Uways. Sultān — (II-khānī of Baghdād, xiv), 55, 104 n., 166, 171, 172, 208, 230, 235, 260, 262-3, 264-5, 368 n., 399; Sultān — b. Shāh Shujā' (Muzaffarī, xiv), 167, 169; — (Aq-qoyūnlū, brother of Ūzūn Ḥasan), 408
- Ūyghūr script, 112 and n.
- 'Ūyghūrī-Tawdīkh (of al-Khāzin al-Baghdādī), 88
- Uzbek Khān (of the Golden Horde, A.D. 1335), 57, 59
- Uzbeks, 204, 379, 380, 390, 393, 399, 418, 419, 445
- Ūzūn Ḥasan (Aq-qoyūnlū, also called Bāyandārī, q.v., d. A.D. 1477-8), 380, 381, 389, 400, 404-14, 429 n., 443
- Vān, 188
- Venice, Venetians, 61, 380, 383, 465, 410, 411, 416, 429 n.
- Vergil, 311
- "Vision of God" (*Rūyatū'llāh*), 301 n.
- Vütlers, 89 n.
- Abu'l-Wafā, Shaykh — (xiv-xv), 445
- Wafaydu'l-A'yān* (by Ibn Khallikān, xiii), 64
- Wahl (translator of Hāfiz), 303
- Wajthūd-Dīn. Khwāja — Zangī (xiii), 111; Mawlānā — Nasāfi (xiii), 175; Khwāja — Mas'ūd-i-Sarbadār (xiv), 211-12
- Walī, Amīr — (ruler of Māzandarān, xiv), 186
- Abu'l-Walīd Aḥmad, Tomb of — in Herāt, 504
- Walt Whitman, 107
- Wang (or Ung or Ong) Khān, 11 n.
- See Prester John
- Wāqī'at-i-Bāburi*, 392. See *Bāburi-nāma*
- Warāwīnī, Sa'du'd-Dīn (author of *Marzubān-nāma*, xiii), 356
- Wārsāq (one of the nine tribes who supported Shāh Isma'īl the Ṣafawī), 417
- Wāsīt (in Mesopotamia), 357
- Wāsiṭu'l-'Iqd* (Jāmi's second *Dirwān*), 515
- Wāsiṭ-i-Ḥaḍrat* (the "Court Panegyrist," 'Abdu'llāh b. Faḡlu'llāh of Shīrāz, xiv), 21, 42, 67-8, 87, 424. See also *Ta'rikh-i-Wāsiṭ*
- Water of Life, 291 n.
- Watwāt, Rashīdu'd-Dīn — (poet, xii), 65
- Weil, 88 n.
- Whinfield, E. H. —, 119 n., 146, 148, 300, 446 n., 448
- White, Dr — (Professor of Arabic at Oxford in A.D. 1779), 184
- "White Garden" (Herāt), 501
- "White Hand" (*Yau-i-Baydā*), 267, 470 and n.

- "White Sheep" Turkmāns. See Āq-qoyūnūd.
- Wickenhauser, 156, 542
- Wilson, C. E. —, 515
- Winchester, Bishop of — (A.D. 1238), 6
- Wine-drinking. See Drink
- Wolf, Dr —, 346
- "Wurchanadin" (i.e. Burhānū'd-Dīn, q.v.), 404 n.
- Wüstenfeld, 64 n., 88 n.
- Yādīgar Muḥammad (xv), 389, 410
- Yāfi'ī, Imāmu'd-Dīn — (xiii), 88; Shaykh 'Abdu'llāh — (xiv), 356, 464
- Yahyā. — (son of the *Šāhib-Dīwān*, xiii), 29; Nuṣratu'd-Dīn Shāh — Muzaḥḥārī (xiv), 167, 168, 169, 190, 292; Khwāja — yi-Nairād (favourite of Mirānshāh, put to death by Tīmūr about A.D. 1400), 195 n.
- Yaman (Arabia Felix), 89, 184
- Yamīnu'd-Dīn. Amīr — Tughrā'ī (father of the poet Ibn-i-Yamīn, xiv), 211, 215; Amīr — (one of Mirzā Bāysunghur's poets, xv), 501
- Ibn-i-Yamīn, Amīr Maḥmūd — (son of the above, d. A.D. 1367-8), 159, 179, 210, 211-222
- Yanbu', 398
- Ya'qūb (son of Ūzūn Ḥasan, xv), 413 and n., 414-16
- Yāqūt. — (the historian and geographer, xiii), 6, 12; — al-Musta'ṣimī (the celebrated calligraphist, xiii), 84
- Yarmouth, 6
- Yasā'ūdī (xiv), 52
- Yasāwūr (rebellion of —, A.D. 1318), 52
- Yasūr Nikūdārī, Prince — (killed in A.D. 1320), 177
- Yazd, 119, 162, 163, 168, 169, 193, 208, 225, 290, 304, 389, 418, 464
- Yazdigird (name of three Sāsānian kings). — I "the sinful" (A.D. 399-420), 250; — III, son of Shahrīyār, the last of the line, 90
- Yazīd b. Mu'āwīya (Umayyad), 256
- Year amongst the Persians (by E. G. Browne), 241 n., 299 n.
- Yēti Tūrān (the "Pan-Turanian" movement), 15
- Yıldırım ("the Thunderbolt") Bāyazīd (the Ottoman Sultān Bāyazīd I, reigned A.D. 1389-1402), 173, 196. See under Bāyazīd
- Yima (in the Avesta, the Jam or Jamshīd of the Persian epic), 290 n., 317 n.
- Yūnus Khān (xv), 364
- Yūzish-i-Panj-sala (Tīmūr's "Five years' campaign," A.D. 1392-6), 190-3
- Yūsuf. — Amīrī (poet of Mirzā Bāysunghur, xv), 501; — i-Andakānī (musician of Shāh-rukh, xv), 384, 498, 500; — Badī'ī (poet of Bābur's time, xv-xvi), 459; — Beg (xvii), 318; — i-Dānshānī (connected with Ilurūfīs, xiv), 368; — Dīyā'u'd-Dīn (Jāmi's son), 514, 527; — Shāh (minstrel, xiv), 264; — b. Ūzūn Ḥasan (killed in A.D. 1472), 411, 417
- \*Yūsuf u Zulaikha (poem by Jāmi, composed in A.D. 1483), 516, 531-3, 535
- Yūzūf, Shīrātū — (sūra xii of the *Qur'ān*), 325 n.
- Zābulistān, 388
- Zāṭānī, clan or family of Qazwīn, 94
- Zāfar-nāma. — (of Ḥamdu'llāh Mus-tawfī of Qazwīn, xiv), 87, 95-98, 99; — (of Nizām-i-Shāmi, circa A.D. 1404), 183, 361-2; — (of Sharafu'd-Dīn 'Alī Yazdī, q.v.), 181, 185, 190 n., 191, 193, 361, 362-5, 418
- Zāhīr, al-Malik. — (Sultān Baybars of Egypt, A.D. 1260-77), 19; — (Bairūq, A.D. 1382-98), 191
- Zāhiri of Nishāpūr (author of *Saljūq-nāma*), 89
- Zāhir-i-Faryābī (poet, xiii), 118, 261, 291, 350, 352, 522
- Zakariyyā. — b. Muḥammad al-Qazwīnī (geographer, xiii), 64, 94; — (son of the *Šāhib-Dīwān*, xiii), 28
- Zākān, village of — near Qazwīn, 231
- Zākānī, clan or family of Qazwīn, 94, 231 n. See al-'Ubayd-i-Zākānī
- Zāl (son of Sām and father of Rostam in the Persian epic), 316 n.
- Zamaksharī (philologist and commentator), 256 n., 272 n., 357
- Zand dynasty, 311

- Zanján, 37, 48, 87, 97 n., 425  
 -Zanjání (grammarian), 354  
 Zanzibar, 398  
 Zarkáb, Shaykh — of Shíráz, 360  
 Zawa, 179, 211  
 Abd Zayd Ahmad b. Sahl al-Balkhí  
 (author of the *Šuwaru'l-Aqdám*),  
 99  
 Zaynāl b. Ūzún Hasan (killed in  
 battle in A.D. 1472 or 1474), 411,  
 412  
 Zaynu'l-'Abidín b. Šbáh Shujá'-i-  
 Muza'fari (A.D. 1384-7), 167-9,  
 188, 189, 191, 282  
 Zaynu'd-Dín. — 'Alí b. Šá'id  
 (preacher and rhapsodist, xiii),  
 34; Muhammad (brother of Ham-  
 du'lláh Mustawfí of Qazwín, xiv),  
 87; — 'Alí (brother of Mubárizu'd-  
 Dín Muhammad, xiii), 163; —  
 Abd Bakr-i-Táyahádí (saint, xiv),  
 186, 281; — of Hamadán (mer-  
 chant, friend of Háfiẓ, xiv), 285;  
 Shaykh — of Mhwáf (xiv), 321  
 Zeno, Caterino — (Venetian traveller,  
 xv), 380, 405, 411, 412, 416 n.  
 Zlj (Astronomical tables). — i-Ilkhání  
 by Naṣíru'd-Dín of Tús (xiii), 502;  
 — *i-jadíd-i-Sultání* (by Ulugh  
 Beg, xv), 386, 502  
 Zírih, 186  
 Zírbád, 398  
 Zoroastrians, 342 n., 494. See also  
 Gabr, Guebre, Magians  
 Zubdatu't-Tawárikh. — of Jamá-  
 lu'd-Dín Abu'l-Qásim of Káshán,  
 88; — of Háfiẓ Abrú, 424-6, 430  
 Zubayr, clan or family of Qazwín, 94  
 Zuhra (in the allegory of *Safán and  
 Absál*), 523  
 Zuká'u'l-Mulk (author of the *Ta'rikh-  
 i-Irán*, xix), 383  
 Zunnár (zonarium or sacred girdle),  
 342 n.













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A. K. S. LAMBTON

PERSIAN GRAMMAR

★

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# TABLE OF CONTENTS

	PAGE
PREFACE . . . . .	vii

## BOOK I

THE MONGOL IL-KHÁNS OF PERSIA, FROM THE DEATH  
OF HÚLÁGÚ TO THE EXTINCTION OF THE DYNASTY  
(A.H. 663-737=A.D. 1265-1337)

CHAP.

I. The Mongol Il-kháns of Persia (A.D. 1265-1337) . .	3
II. The Historians of the Íl-khánf Period . . . .	62
III. The Poets and Mystics of the Íl-khánf Period . .	105

## BOOK II

FROM THE BIRTH TO THE DEATH OF TÍMÚR-I-LANG,  
COMMONLY CALLED TAMERLANE (A.H. 736-807=  
A.D. 1335-1405)

IV. The Period of Tímúr . . . . .	159
V. The Poets and Writers of the Time of Tímúr . .	207

## BOOK III

FROM THE DEATH OF TÍMÚR TO THE RISE OF THE  
ŞAFAWÍ DYNASTY (A.H. 807-907=A.D. 1405-1502)

VI. History of the Later Tímúrid Period . . . .	379
VII. Prose Writers of the Later Tímúrid Period . . .	421
VIII. Poets of the Later Tímúrid Period . . . .	461
INDEX . . . . .	549



## LIST OF ILLUSTRATIONS

I.	Húlágú. (Phot. by Mr R. B. Fleming) . . .	<i>Frontispiece</i>
II.	Bátú's court on the Volga . . .	<i>To face page 8</i>
III.	Colophon of oldest ms. of the <i>Ta'rikh-i-Jahán-gushá</i> . . . . .	" " 66
IV.	Enthronement of Ogotáy . . . . .	" " 74
V.	Colophon of <i>Qur'án</i> transcribed for Úljáytú, Rashídu'd-Dín and Sa'du'd-Dín. (Phot. by Mr R. B. Fleming) . . . . .	" " 78
VI.	Mongol siege of a Chinese town . . . . .	" " 96
VII.	Tímúr-i-Lang (Tamerlane). (Phot. by Mr R. B. Fleming) . . . . .	" " 180
VIII.	Háfiz and Abú Isháq. (Phot. by Mr R. B. Fleming) . . . . .	" " 274
IX.	The Háfiziyya or Tomb of Háfiz . . . . .	" " 310
X.	Sháh-rukh. (Phot. by Mr R. B. Fleming) . . . . .	" " 382
XI.	Sa'dí. (Phot. by Mr R. B. Fleming) . . . . .	" " 484
XII.	Jámí's autograph . . . . .	" " 508

## ADDENDA

p. 311, l. 11. The date given is evidently wrong, for Karím Khán reigned from A.H. 1163-1193 (A.D. 1750-1779).

pp. 411, l. 16, and 412, l. 26. One of the two dates (A.D. 1472 and 1474) here given is wrong, but I do not know which.<sup>6</sup>



## BOOK I.

THE MONGOL ÍL-KHÁNS OF PERSIA,  
FROM THE DEATH OF HÚLÁGÚ TO  
THE EXTINCTION OF THE DYNASTY  
(A.H. 663-737 = A.D. 1265-1337).



## CHAPTER I.

### THE MONGOL IL-KHÁNS OF PERSIA.

Although to the student every period in the history of every nation is more or less interesting, or could be made so with sufficient knowledge, sympathy and imagination, there are in the history of most peoples certain momentous epochs of upheaval and reconstruction about which it behoves every educated person to know something. Of such epochs Persia, for geographical and ethnological reasons, has had her full share. A glance at the map will suffice to remind the reader that this ancient, civilized and homogeneous land, occupying the whole space between the Caspian Sea and the Persian Gulf, forms, as it were, a bridge between Europe and Asia Minor on the one hand and Central and Eastern Asia on the other, across which bridge from the earliest times have passed the invading hosts of the West or the East on their respective paths of conquest. The chief moments at which Persian history thus merges in World-history are as follows:

(1) The Persian invasion of Greece by the Achaemenian kings in the fifth century before Christ.

(2) Alexander's invasion of Persia on his way to India in the fourth century before Christ, resulting in the overthrow of the Achaemenian dynasty and the extinction of Persia as a Great Power for five centuries and a half.

(3) The restoration of the Persian Empire by the House of Sásán in the third, and their often successful wars with the Romans in the fourth and following centuries after Christ.

(4) The Arab invasion of the seventh century after Christ, which formed part of that extraordinary religious revival of a people hitherto accounted as naught, which in

the course of a few years carried the standards of Islám from the heart of desert Arabia to Spain in the West and the Oxus and Indus in the East.

(5) The Mongol or Tartar invasion of the thirteenth century, which profoundly affected the greater part of Asia and South-eastern Europe, and which may be truly described as one of the most dreadful calamities which ever befel the human race.

(6) The second Tartar invasion of Tamerlane (*Timúr-i-Lang* or "Limping Timúr") in the latter part of the fourteenth century.

(7) The Turco-Persian Wars of the sixteenth and seventeenth centuries, which gave Persia at that time so great an importance in the eyes of Europe as a potential check on Turkish ambitions, and caused her friendship to be so eagerly sought after by the chief Western nations.

Of these seven great epochs in Persian history the fourth and fifth are the most important and have had the greatest and most profound influence. In all points save one, however, the Arab and Mongol invasions were utterly dissimilar. The Arabs came from the South-west, the Tartars from the North-east; the Arabs were inspired by a fiery religious enthusiasm, the Tartars by mere brutish lust of conquest, bloodshed and rapine; the Arabs brought a new civilization and order to replace those which they had destroyed, the Tartars brought mere terror and devastation. In a word, the Tartars were cunning, ruthless and bloodthirsty marauders, while the Arabs were, as even their Spanish foes were fain to admit, "Knights...and gentlemen, albeit Moors."

The one point of resemblance between the two was the scorn which their scanty equipment and insignificant appearance aroused in their well-armed and richly-equipped antagonists before they had tasted of their quality. This point is well brought out in that charming Arabic history the *Kitábul-Fakhri*, whose author wrote about A.D. 1300, some fifty years after the Tartars had sacked Baghdád and

The Arab and Mongol invasions of Persia compared and contrasted

destroyed the Caliphate. After describing the Arab invasion of Persia and the merriment of the Persian satraps and officers at the tattered scabbards, slender lances and small horses of the Arabs, he relates, *à propos* of this, the account<sup>1</sup> given to him by one of those who "marched out to meet the Tartars on the Western side of Baghdád on the occasion of its supreme catastrophe in the year 656/1258," and tells how to meet one of their splendidly appointed champions in single combat there rode forth from the Mongol ranks "a man mounted on a horse resembling a donkey, having in his hand a spear like a spindle, and wearing neither uniform nor armour, so that all who saw him were moved to laughter." "Yet ere the day was done," he concludes, "theirs was the victory, and they inflicted on us a great defeat, which was the Key of Evil, and after which there befell us what befell us."

It is almost impossible to exaggerate either the historical importance or the horror of this great irruption of barbarians out of Mongolia, Turkistán and Transoxiana in the first half of the thirteenth century. Amongst its results were the destruction of the Arabian Caliphate and disruption of the Muhammadan Empire, the creation of the modern political divisions of Western Asia, the driving into Asia Minor and subsequently into Europe of the Ottoman Turks, the stunting and barbarizing of Russia, and indirectly the Renaissance. As regards the terror universally inspired by the atrocious deeds of the Tartars, d'Ohsson in his admirable *Histoire des Mongols* observes<sup>2</sup> that we should be tempted to charge the Oriental historians with exaggeration, were it not that their statements are entirely confirmed by the independent testimony of Western historians as to the precisely similar proceedings of the Tartars in South-eastern Europe, where

Terrible character and lasting effects of the Mongol invasion

<sup>1</sup> For the full translation of this passage see *Lit. Hist. of Persia*, vol. i, pp. 197-8.

<sup>2</sup> Vol. i, p. vii: "On croirait que l'histoire a exagéré leurs atrocités, si les annales de tous les pays n'étaient d'accord sur ce point."

they ravaged not only Russia, Poland and Hungary, but penetrated to Silesia, Moravia and Dalmatia, and at the fatal battle of Liegnitz (April 9, 1241) defeated an army of 30,000 Germans, Austrians, Hungarians and Poles commanded by Henry the Pious, Duke of Silesia. Already two years before this date the terror which they inspired even in Western Europe was so great that the contemporary chronicler Matthew Paris, writing at St Albans, records under the year A.D. 1238 that for fear of the Mongols the fishermen of Gothland and Friesland dared not cross the North Sea to take part in the herring-fishing at Yarmouth, and that consequently herrings were so cheap and abundant in England that year that forty or fifty were sold for a piece of silver, even at places far from the coast. In the same year an envoy from the Isma'ílís or Assassins of Alamút by the Caspian Sea came to France and England to crave help against those terrible foes by whom they were annihilated twenty years later. He met with little encouragement, however, for the Bishop of Winchester, having heard his appeal, replied: "Let these dogs devour each other and be utterly wiped out, and then we shall see, founded on their ruins, the Universal Catholic Church, and then shall truly be one shepherd and one flock!"

The accounts given by Ibnu'l-Athír, Yáqút and other contemporary Muhammadan historians of the Mongol invasion have been cited in part in a previous volume<sup>1</sup> and need not be repeated here, but it is instructive to compare them with what Matthew Paris says about those terrible Tatars, who, for reasons which he indicates, through a popular etymology connecting them with the infernal regions, became known in Europe as "Tartars." Under the year A.D. 1240 he writes of them as follows<sup>2</sup>:

"That the joys of mortal man be not enduring, nor

<sup>1</sup> *Lit. Hist. of Persia*, vol. ii, pp. 426 *et seqq.*

<sup>2</sup> Vol. iv, pp. 76-78, cited in the Introductory Note to vol. iv of the Second Series of the Hakluyt Society's publications (London, 1900).

worldly happiness long lasting without lamentations, in this same year a detestable nation of Satan, to wit the countless army of Tartars, broke loose from its mountain-environed home, and, piercing the solid rocks (of the Caucasus) poured forth like devils from the Tartarus, so that they are rightly called 'Tartars' or 'Tartarians.' Swarming like locusts over the face of the earth, they have brought terrible devastation to the eastern parts (of Europe), laying them waste with fire and carnage. After having passed through the land of the Saracens, they have razed cities, cut down forests, overthrown fortresses, pulled up vines, destroyed gardens, killed townspeople and peasants. If perchance they have spared any suppliants, they have forced them, reduced to the lowest condition of slavery, to fight in the foremost ranks against their own neighbours. Those who have feigned to fight, or have hidden in the hope of escaping, have been followed up by the Tartars and butchered. If any have fought bravely for them and conquered, they have got no thanks for reward; and so they have misused their captives as they have their mares. For they are inhuman and beastly, rather monsters than men, thirsting for and drinking blood, tearing and devouring the flesh of dogs and men, dressed in ox-hides, armed with plates of iron, short and stout, thickset, strong, invincible, indefatigable, their backs unprotected, their breasts covered with armour; drinking with delight the pure blood of their flocks, with big, strong horses, which eat branches and even trees, and which they have to mount by the help of three steps on account of the shortness of their thighs. They are without human laws, know no comforts, are more ferocious than lions or bears, have boats made of ox-hides which ten or twelve of them own in common; they are able to swim or manage a boat, so that they can cross the largest and swiftest rivers without let or hindrance, drinking turbid and muddy water when blood fails them (as a beverage). They have one-edged swords and daggers, are wonderful archers, spare neither age, nor sex, nor condition. They know no

other language but their own, which no one else knows; for until now there has been no access to them, nor did they go forth (from their own country); so that there could be no knowledge of their customs or persons through the common intercourse of men. They wander about with their flocks and their wives, who are taught to fight like men. And so they come with the swiftness of lightning to the confines of Christendom, ravaging and slaughtering, striking everyone with terror and incomparable horror. It was for this that the Saracens sought to ally themselves with the Christians, hoping to be able to resist these monsters with their combined forces."

So far from such alliance taking place, however, it was not long before the ecclesiastical and temporal rulers of Christendom conceived the idea of making use of the Tartars to crush Islám, and so end in their favour once and for all the secular struggle of which the Crusades were the chief manifestation. Communications were opened up between Western Europe and the remote and inhospitable Tartar capital of Qaraqorum; letters and envoys began to pass to and fro; and devoted friars like John of Pian de Carpine and William of Rubruck did not shrink from braving the dangers and hardships of that long and dreary road, or the arrogance and exactions of the Mongols, in the discharge of the missions confided to them. The former, bearing a letter from the Pope dated March 9, 1245, returned to Lyons in the autumn of 1247 after an absence of two years and a half, and delivered to the Pope the written answer of the Mongol Emperor Kuyúk Khán. The latter accomplished his journey in the years 1253-5 and spent about eight months (January-August, 1254) at the camp and capital of Mangú Khán, by whom he was several times received in audience. Both have left narratives of their adventurous and arduous journeys which the Hakluyt Society has rendered easily accessible to English readers<sup>1</sup>, and of which that of Friar

<sup>1</sup> Second Series, vol. iv, London, 1900, translated and edited by W. W. Rockhill.





Bátú, the grandson of Chingíz, holds his Court on the Volga

From an old ms. of the  
*Jámi'u'l-Tawárikh* in the  
Bibliothèque Nationale



William of Rubruck especially is of engrossing interest and great value. These give us a very vivid picture of the Tartar Court and its ceremonies, the splendour of the presents offered to the Emperor by the numerous envoys of foreign nations and subject peoples, the gluttonous eating and drinking which prevailed (and which, as we shall see, also characterized the Court of Tímúr 150 years later), and the extraordinary afflux of foreigners, amongst whom were included, besides almost every Asiatic nation, Russians, Georgians, Hungarians, Ruthenians and even Frenchmen. Some of these had spent ten, twenty, or even thirty years amongst the Mongols, were conversant with their language, and were able and willing to inform the missionaries "most fully of all things" without much questioning, and to act as interpreters<sup>1</sup>. The language question, as affecting the answer to the Pope's letter, presented, however, some difficulties. The Mongols enquired "whether there were any persons with the Lord Pope who understood the written languages of the Ruthenians, or Saracens, or Tartars," but Friar John advised that the letter should be written in Tartar and carefully translated and explained to them, so that they might make a Latin translation to take back with the original. The Mongol Emperor wished to send envoys of his own to Europe in the company of Friar John, who, however, discountenanced this plan for five reasons, of which the first three were: (1) that he feared lest, seeing the wars and dissensions of the Christians, the Tartars might be further encouraged to attack them; (2) that they might act as spies; (3) that some harm might befall them in Europe "as our people are for the most part arrogant and hasty," and "it is the custom of the Tartars never to make peace with those who have killed their envoys till they have wreaked vengeance upon them." So Friar John and his

<sup>1</sup> M. Léon Cahun in his *Introduction à l'Histoire de l'Asie*, p. 353, n. 2 *ad calc.*, puts forward the ingenious suggestion that the German *Dolmetsch* is derived from the Turco-Mongol *Tilmâj*, both words meaning "Interpreter."

companions came at last to Kieff on their homeward journey, and were there "congratulated as though they had risen from the dead, and so also throughout Russia, Poland and Bohemia."

The history of the diplomatic missions<sup>1</sup> which passed between Europe and Tartary in the thirteenth and fourteenth centuries has been admirably illustrated by Abel-Rémusat in his two classical *Mémoires sur les Relations politiques des Princes Chrétiens, et particulièrement les Rois de France, avec les Empereurs Mongols*. Fac-similes are here given, with printed texts and in some cases Latin or French translations, of nine Mongol letters conveyed by different envoys at different periods to the French Court. The originals of these, measuring in some cases more than six feet in length, may still be seen in the *Archives* in Paris. The arrogance of their tone is very noticeable; still more so the occurrence in the Latin version of a letter to the Pope from Bachú Núyán of a very ominous and characteristic phrase which is also noticed by the contemporary Persian historian Juwaynī. "Si vultis super terram vestram, aquam et patrimonium sedere," runs the letter, "oportet ut, tu Papa, in propria personā ad nos venias, et ad eum qui faciem totius terrae continet accedas. Et si tu præceptum Dei stabile et illius qui faciem totius terrae continet non audieris, *illud nos nescimus Deus scit*." So Juwaynī says<sup>2</sup> that, unlike other great rulers and conquerors, they never indulged in violent and wordy threats when demanding submission or surrender, but "as their utmost warning used to write but this much: '*If they do not submit and obey, what do we know [what may happen]? the Eternal God knows!*'" As to what would inevitably happen if the Tartars were resisted (and

Diplomatic relations of the Mongols with Europe

<sup>1</sup> Published in the *Mémoires de l'Académie Royale des Inscriptions et Belles-Lettres* in 1821 and 1822, vol. vi, p. 396 and vol. vii, p. 335.

<sup>2</sup> See pp. 421-2 of the second memoir mentioned above.

<sup>3</sup> *Tārīkh-i-Jahān-gushā* ("E. J. W. Gibb Memorial" Series, vol. xvi, 1, 1912) Part I, p. 18, l. 11.

often even if they were not resisted) men were not long left in doubt. "Wherever there was a king, or local ruler, or city warden who ventured to oppose, him they annihilated, together with his family and his clan, kinsmen and strangers alike, to such a degree that, without exaggeration, not a hundred persons were left where there had been a hundred thousand. The proof of this assertion is the account of the happenings in the various towns, each of which has been duly recorded in its proper time and place<sup>1</sup>."

Whether any such letters exist in the records of this country I do not know, but in 1307, shortly after the death of Edward I (to whom they had been accredited), two Mongol ambassadors, whose names are given as

Mongol envoys  
visit Edward II  
at Northampton  
in 1307

Mamlakh and Tûmán<sup>2</sup>, came to Northampton and carried back with them an answer from Edward II written in Latin and dated October 16, 1307. The principal object of this

and previous missions was to effect an alliance between the Mongols and the European nations against the Muhammadans, especially the Egyptians. To attain this end the wily Mongols constantly represented themselves as disposed to embrace the Christian religion, a deceitful pretence which the more readily succeeded because of the belief prevalent in Europe that there existed somewhere in Central or

Eastern Asia a great Christian emperor called "Prester John." "Prester John," generally identified with Ūng Khân the ruler of the Karîts (or Kerâ'its), a people akin to the Mongols, with whom at the beginning of his career Chingîz Khân stood in close relations, and who had been converted to Christianity by Nestorian missionaries<sup>3</sup>. But as a matter of fact Islâm had been the official religion of

<sup>1</sup> Juwaynî, *op. cit.*, p. 17.

<sup>2</sup> Called elsewhere "Thomas Ildaci" or "Iouldoutchi" (Yoldúchî).

<sup>3</sup> This identification is explicitly made by Abu'l-Faraj Bar-Hebraeus (Beyrout ed. of 1890, p. 394). See also d'Ohsson's *Hist. des Mongols*, vol. i, pp. 48-9 and 52-3 with the footnotes. Ūng or Ong Khân was converted by popular etymology into *Yokhnan* - *Johan*.

the Mongol rulers of Persia for at least ten years before the above-mentioned ambassadors obtained audience of Edward II.

The contemporary Oriental histories of the Mongols are singularly full and good<sup>1</sup>, and include in Arabic Ibnu 'l-Athîr's great chronicle, which comes down to the year 628/1231; Shihâbu'd-Dîn Nasâ'î's very full biography of his master Jalâlu'd-Dîn Mankobirni, the gallant Prince of Khwârazm who maintained so heroic and protracted a struggle against the destroyers of his house and his empire; the Christian Abu'l-Faraj Bar-Hebraeus, whose Arabic history (for he wrote a fuller chronicle in Syriac) comes down to 683/1284, two years before his death; and Yâqût the geographer, most of which have been discussed and quoted in a previous volume. Of the three chief Persian sources, the *Ta'rikh-i-Jahân-gushâ* of Juwaynî, the *Ta'rikh-i-Wassâf*, and the *Jâmi'u't-Tawârikh*, a good deal will be said in the next chapter, but one may be permitted to express regret that the last-mentioned history, one of the most original, extensive and valuable existing in the Persian language, still remains for the most part unpublished and almost inaccessible<sup>2</sup>.

Of the three best-known European histories of the Mongols, and of the point of view represented by each, something must needs be said here. First there is Baron d'Ohsson's admirable *Histoire des Mongols, depuis Tchingiz Khan jusqu'à Timour Bey ou Tamerlan*<sup>3</sup>, a monument of clear exposition based on profound research. While recognizing, as every

Excellence and abundance of materials for Mongol history

European histories of the Mongols

(1) d'Ohsson

<sup>1</sup> They are admirably enumerated and described by d'Ohsson, *op. cit.*, vol. i, pp. x-lxvi.

<sup>2</sup> I have discussed the materials available for a complete text of this important work in an article published in the *J. R. A. S.* for 1908, vol. xl, pp. 17-37, entitled *Suggestions for a complete edition of the Jâmi'u't-Tawârikh of Rashidu'd-Dîn Faqlu'llâh*.

<sup>3</sup> Published in four volumes at the Hague and Amsterdam, 1834-5.

student of the subject must recognize, the immense importance and far-reaching effects of the Mongol conquests, he finds this people utterly detestable: "their government," he says, "was the triumph of depravity: all that was noble and honourable was abased; while the most corrupt persons, taking service under these ferocious masters, obtained, as the price of their vile devotion, wealth, honours, and the power to oppress their countrymen. The history of the Mongols, stamped by their savagery, presents therefore only hideous pictures; but, closely connected as it is to that of several empires, it is necessary for the proper understanding of the great events of the thirteenth and fourteenth centuries<sup>1</sup>."

Next in point of time is Sir Henry Howorth's great *History of the Mongols* in four large volumes<sup>2</sup>. His

view of the Tartars differs somewhat from d'Ohsson's, for he sees in them "one of those hardy, brawny races, cradled amidst want and hard circumstances, in whose blood there is a good mixture of iron, which are sent periodically to destroy the luxurious and the wealthy, to lay in ashes the arts and culture which only grow under the shelter of wealth and easy circumstances, and to convert into a desert the paradise which man has painfully cultivated. Like the pestilence and the famine the Mongols were essentially an engine of destruction; and if it be a painful, harassing story to read, it is nevertheless a necessary one if we are to understand the great course of human progress<sup>3</sup>." After enumerating other luxurious and civilized peoples who have been similarly renovated by the like drastic methods, he asserts that this "was so to a large extent, with the victims of the Mongol arms; their prosperity was hollow and pretentious,

<sup>1</sup> *Op. laud.*, vol. i, pp. vii-viii.

<sup>2</sup> Published in London 1876-1888 and divided into three parts, of which part 2 forms vols. ii and iii. Part 3 (vol. iv) deals with the Mongols of Persia.

<sup>3</sup> *Op. laud.*, part 1, p. x.

their grandeur very largely but outward glitter, and the diseased body needed a sharp remedy; the apoplexy that was impending could probably only be staved off by much blood-letting, the demoralized cities must be sown with salt and their inhabitants inoculated with fresh streams of vigorous blood from the uncontaminated desert<sup>1</sup>." With more justice he insists on the wonderful bringing together of the most remote peoples of the East and West which was the most important constructive effect of the Mongol conquest, and concludes: "I have no doubt myself...that the art of printing, the mariner's compass, firearms, and a great many details of social life, were not discovered in Europe, but imported by means of Mongol influence from the furthest East."

The third book which demands notice, chiefly on account of its influence in Turkey in generating the *Yeni Tûrân*, or Pan-Turanian movement, of which it is not yet possible exactly to appraise the political importance, is M. Léon Cahun's *Introduction à l'Histoire de l'Asie: Turcs et Mongols, des Origines à 1405*<sup>2</sup>. This writer goes very much further than Howorth in his admiration of the Mongols and the various kindred Turkish peoples who formed the bulk of their following. A note of admiration characterizes his description of their military virtues<sup>3</sup>, their "culte du drapeau, la glorification du nom *turc*, puis *mongol*, le chauvinisme"<sup>4</sup>; their political combinations against the Sásánian Persians<sup>5</sup>, and later against the Islamic influences of which Persia was the centre; their courage, hardihood, discipline, hospitality, lack of religious fanaticism, and firm administration. This book, though diffuse, is suggestive, and is in any case worth reading because of its influence on certain chauvinistic circles in Turkey, as is a historical romance about the Mongols by

<sup>1</sup> *Op. laud.*, p. 11.

<sup>2</sup> Paris, 1896.

<sup>3</sup> *Op. laud.*, p. ix.

<sup>4</sup> *Ibid.*, p. 79.

<sup>5</sup> *Ibid.*, pp. 111-118.



the same author, translated into English under the title of  
*The Yeni Túrdu*, or  
 "New Turanian" Movement  
*The Blue Banner*. Of the *Yeni Túrdu* movement I have spoken briefly elsewhere<sup>1</sup>, and this is hardly the place to discuss it more fully, though it has perhaps a greater significance than I was

at that time disposed to think. On the literary side it aims at preferring Turkish to Arabic and Persian words, idioms and vehicles of expression, and at combating Arabic and Persian influences and traditions; while on the political side it dreams of amalgamating in one State all the Turkish and kindred peoples west and east of the Caspian Sea (including the Mongols on the one hand and the Bulgarians on the other), and of creating a great Turkish or Turanian Empire more or less coextensive with that of Chingiz Khán. The ideas of this school were chiefly embodied in a fortnightly publication entitled *Türk Yurdu* (the "Turkish Hearth") inaugurated in December, 1911.

It is not, however, with the Mongol Empire as a whole, but with Persia under Mongol dominion that we are here chiefly concerned, nor is it necessary to record in detail the history of the Mongol *Il-khâns* who succeeded Húlágú, which can be read in full in the pages of d'Ohsson and Howorth. Considering what Persia suffered at the hands of the Tartars, it is wonderful how much good literature was produced during this period.

State of Persia under the Mongols  
 Relative immu-  
 nity of South  
 Persia  
 Generally speaking the South of Persia, lying apart from the main track of conquest to the West, suffered much less than the North, West and Centre. Isfahán suffered a massacre in which one famous poet at least perished<sup>2</sup>, but Shíráz, owing to the timely and prudent submission of its ruler, escaped almost scatheless, a fact to which Sa'dí ingeniously alludes in the

<sup>1</sup> *The Press and Poetry of Modern Persia*, p. xxxix. An interesting article on this subject, written, I understand, by Mr Arnold Toynbee, also appeared in the *Times* for Jan. 3, 5 and 7, 1918.

<sup>2</sup> See *Lit. Hist. of Persia*, vol. ii, pp. 541-2.

panegyric on his patron prefixed to the *Bústán*, where he says<sup>1</sup>:

سکندر بدیوار روئین و سنگ ' بکرد از جهان راه یاجوج تنگ  
ترا سد یاجوج کُفر از زرت ' نه روئین چو دیوار اسکندرست

"Alexander, by means of a Wall of brass and stone, narrowed the road of Gog from the world :

Thy barrier to the Gog of Paganism is of gold, not of brass like the Wall of Alexander."

"By the 'Gog of Paganism,'" says the commentator, "Chingiz Khán is meant. The King-Atábek made peace with him by money, so that the Musulmán of Shíráz were saved from the hands of his tyranny. The author ascribes pre-eminence to his patron because, says he, 'Alexander barred Gog's advance with a brazen barrier, but thou didst check the advance of the Gog of Paganism with gold.'"

Twenty-five years before Sa'di wrote this, Shamsu'd-Dín Muḥammad ibn Qays of Ray, flying before the first fury of the Tartar irruption, had found at Shíráz a haven of refuge wherein to complete his interrupted work on the *Ars Poetica* and prosody of Persia<sup>2</sup>; and the life of Shíráz seems to have gone on fairly tranquilly and suffered relatively little disturbance during those stormy days.

Another point to be noted is that, while all learning suffered from the wholesale massacres of scholars and destruction of mosques, libraries, and other pious foundations, some branches of learning suffered much less than others. For theology and philosophy, for example, the pagan Mongols naturally cared little; but they attached considerable importance to medicine, botany, astronomy and other natural sciences,

Why certain  
branches  
of learning  
suffered less  
than others

<sup>1</sup> See Graf's edition, last line on p. 22 and first line on p. 23. The *Bústán* was written in 665/1257, a year before the *Gulistán*.

<sup>2</sup> See the English Preface (pp. xv-xviii) to Mirzá Muḥammad's edition of his *Mu'jam fi Ma'dyiri Ash'ari'l-'Ajam*, published in the "E. J. W. Gibb Memorial" Series, vol. x, 1909.

were especially desirous that their achievements should be fully and accurately recorded by competent historians, and were not altogether indifferent to the praises of poets. At no other period, as will be pointed out more fully in the next chapter, were so many first-rate histories written in Persian; but it must be remembered that the writers were, as a rule, men whose education reposed on the more scholarly tradition of pre-Mongol days, and that such historical works as the *Ta'rikh-i-Jahán-gushá* of Juwaynî and the *Jámi'u't-Tawárikh* of Rashídu'd-Dín Fadlu'lláh were isolated phenomena, hardly approached in excellence in later days. The *Ta'rikh-i-Gusáida* is as inferior to the latter as it is superior to the over-estimated histories of Mírkhwánd and Khwándamír which will be discussed in the concluding chapter of this volume. On the whole, then, it may be safely said that, allowing for the terrible crisis through which Persia was passing, when heathen rulers dominated the land, and Christians and Jews lorded it over Muslims, the period of Mongol ascendancy, from the death of Húlágú Khán on February 8, 1265, until the death of the last Mongol Íl-khán, Músá, in 1337, was wonderfully rich in literary achievements.

Before passing to the detailed consideration of these achievements, a brief sketch must be given of the external history of this period, which is divided into two nearly equal halves by the reign of Gházán, who, though not the first Mongol Íl-khán to embrace the religion of Islám, was the first to restore it to its position of supremacy and to purge the land of Mongol heathenism.

#### I. ABÁQÁ (A.D. 1265-1282).

The first successor of Húlágú was his son Abáqá (or Abaqá), who was crowned on June 19, 1265, a date chosen as auspicious by the famous astronomer and philosopher Naşíru'd-Dín of Tús, whose brilliant scientific and dubious political achievements have been discussed in a previous volume<sup>1</sup>. His life was now

Abáqá, A. D.  
1265-1282

<sup>1</sup> *Lit. Hist. of Persia*, vol. ii, pp. 484-6, etc.

drawing towards its close, but we hear of him once again five years later, in 669/1270-1, when he was called in to treat Abáqá, who had been gored by a wild cow on one of his hunting expeditions. The wound suppurated and an abscess formed which none of the Il-khán's other medical advisers dared to open. Naṣíru'd-Dín successfully performed the operation. He died in the following year at the age of seventy-five. Bar-Hebraeus gives him a brief but laudatory notice in his *Mukhtaṣaru'd-Duwal*<sup>1</sup>, describing him as "the Keeper of the Observatory at Marágha and a man of vast learning in all branches of philosophy." "Under his control," he continues, "were all the religious endowments in all the lands under Mongol rule. He composed many works on logic, the natural sciences and metaphysics, and on Euclid and the *Almagest*. He also wrote a Persian work on Ethics<sup>2</sup> of the utmost possible merit wherein he collected all the *dicta* of Plato and Aristotle on practical Philosophy, confirming the opinions of the ancients and solving the doubts of the moderns and the criticisms advanced by them in their writings."

Abáqá was thirty-one years of age when he became ruler of Persia, and whether or no there was any truth in the rumour that he was actually baptised into the Christian Church at the desire of his bride Despina, the natural daughter of Michael Palaeologus<sup>3</sup>, he consistently favoured the Christians, and, indeed, appears to have owed his elevation to the throne to their influence, exercised through Doqуз Khátún, the widow of his father and predecessor Húlágú, who survived her husband about a year, and who never failed to befriend her co-religionists in every possible way<sup>4</sup>. Abáqá's diplomatic relations with

Last days and  
death of Naṣíru'  
d-Dín of Tái

Abáqá favours  
the Christians

<sup>1</sup> Beyrout ed. of A.D. 1890, pp. 500-1.

<sup>2</sup> I.e. the well-known *Akhlaq-i-Nāṣirī*, one of the three Persian works on this subject which are most read even at the present day. See *Lit. Hist. of Persia*, vol. II, pp. 220, 456, 485.

<sup>3</sup> See Howorth, *op. cit.*, pt. 3, p. 223.

<sup>4</sup> *Ibid.*, p. 218. She belonged to the Christian tribe of Kerá'it (or

the Popes and Christian kings of Europe are, however, in all probability to be ascribed rather to political than religious motives. He was in correspondence with Clement IV, who wrote him a letter from Viterbo in 1267; Gregory X in 1274; and Nicolas III, who in 1278 sent to him and to his overlord the great Qúbiláy ("Kubla") Khán an embassy of five Franciscan monks. One of his embassies even penetrated as far as England and was apparently received by Edward I, but the records of it seem to be scanty or non-existent<sup>1</sup>. The political object of these negotiations was to arrange for a combined attack on the still unsubdued Muslims of Egypt and Syria, the natural and deadly foes of the Mongols; and the inducement held out to the Christians was the possession of the Holy Land for which they had so long striven. Fortunately for the Muhammadans, Islám possessed in the Mamlúk Sultán Baybars, called al-Malik az-Záhir, a doughty champion\* well qualified to meet the double peril which menaced his faith and his country. Already in 1260, before he was elected king, he had driven Húlágú's Mongols out of Ghaza and routed them at 'Ayn Jálút, driven back the Crusaders in Syria, and broken the power of the Syrian branch of the Assassins; and in April, 1277, he inflicted on the Mongols another great defeat at Abulustayn, leaving nearly 7000 of them dead on the field of battle<sup>2</sup>. When Abáqá subsequently visited the battle-field, he was deeply moved, even to tears, by the numbers of the Mongol slain.

Karlí) and was the granddaughter of their ruler Úng or Wang Khán, the original of the "Prester John" of mediaeval legend. Bar-Hebraeus in recording her death (*op. cit.*, p. 497) describes her as "great in her judgement and wisdom."

<sup>1</sup> See Howorth, *op. laud.*, pp. 278-281, and on the whole subject Abel-Rémusat's classical *Mémoires sur les Relations politiques des Princes Chrétiens...avec les Empereurs Mongols* in the *Mém. de l'Acad. Royale des Inscriptions et Belles-Lettres*, vols. vi and vii, pp. 396 and 335 respectively.

<sup>2</sup> See *Lit. Hist. of Persia*, vol. ii, p. 446; S. Lane-Poole's admirable little *History of Egypt*, pp. 262 and 270; and Howorth, *op. cit.* pp. 257-9.

Bitter hatred subsisted during all this period between the Mongol Il-khans and the Egyptian Mamlûks, and no more dangerous or damaging charge could be preferred against a subject of the former than an accusation of being in communication with the latter. Every Muslim subject of the Mongols must needs walk very warily if he would avoid such deadly suspicion, and, as we shall see hereafter, the favourite method of ruining a hated rival was to denounce him to the Mongol government as having relations with Egypt.

From our present point of view we are less concerned with the Mongol rulers and generals than with the Persian functionaries whom they found indispensable in the civil service (like the Arabs in earlier times), and amongst whom were included men of remarkable talents. Conspicuous amongst these was the Juwayni family, notably Shamsu'd-Dîn Muḥammad the *Ṣāhib-Diwan*, his brother 'Alâ'u'd-Dîn 'Atâ Malik, and his son Bahâ'u'd-Dîn. The *Ṣāhib-Diwan's* grandfather, also entitled Shamsu'd-Dîn, but distinguished by the epithets *Buzurg* ("the Great") and *Mûy-dirâz* ("the long-haired"), had been Prime Minister to Qutbu'd-Dîn Khwârazmshâh, while his father, Bahâ'u'd-Dîn, had held the office of *Mustawfi'l-Mamâlik* (approximately equivalent to Chancellor of the Exchequer). He himself had held the office of Prime Minister for ten years under Hûlâgû Khân, and was continued in this position by Abâqâ. His brother, 'Alâ'u'd-Dîn is chiefly interesting to us as one of the finest historians whom Persia ever produced, and in this capacity he will be considered in the next chapter; but he was also a great administrator, and was for twenty-four years governor of Baghdâd<sup>1</sup>. His son Bahâ'u'd-Dîn was governor of Persian 'Irâq and Fârs, while another son Sharafu'd-Dîn

<sup>1</sup> He was appointed by Hûlâgû in 657/1259, one year after the capture of the city by the Mongols. See the Introduction to Mirzâ Muḥammad's edition of the *Ta'rikh-i-Jahân-gushâ* in the "E. J. W. Gibb Memorial" Series, vol. xvi, 1 (1912), pp. xxviii.

Hárún was a poet and a patron of poets<sup>1</sup>. A full and critical account of this talented family, based on researches equally extensive and minute, is given by Mírzá Muḥammad of Qazwín, one of the finest and most critical Persian scholars whom I ever met, in his Introduction to the *Ta'rikh-i-Jahán-gushá* (vol. i, pp. xix-xcii), to which the reader may refer for much detailed information which considerations of space render it impossible to reproduce here. The Juwayní family, alike in their love of literature and learning, their princely generosity, their administrative capacity, and their tragic fate, irresistibly recall to one's mind another great Persian family of statesmen, the celebrated House of Barmak or Barmecides of "the Golden Prime of good Haroun Alraschid<sup>2</sup>." Their influence was great and widespread; their connection with literature, both as writers and as patrons of poets and men of learning, extensive; and the jealousy of less fortunate rivals which embittered their lives and finally brought about their destruction commensurate with the power and high positions which they so long enjoyed. The first to die of those mentioned above, and one of the few who was fortunate enough to die a natural death, was Bahá'u'd-Dín, son of the

Death and character of Bahá'u'd-Dín Juwayní

*Šāhib-Dīwán* and governor of Persian 'Irāq.

His death took place in 678/1279 at the early age of thirty. He was a terribly stern governor, who inspired the utmost terror in the hearts of his subjects, and whose ferocity went so far that he caused his little son, and he a favourite child, to be put to death by his executioner because in play he had caught hold of his beard. The historian Waṣṣáf gives many other instances of his implacable sternness, of which a selection will be found in Howorth's *History of the Mongols*<sup>3</sup>; but it is fair to add that under his

<sup>1</sup> His *Dīwán* is very rare, but there is a MS. (Or. 3647) in the British Museum. See Rieu's *Pers. Suppl. Cat.*, No. 254, pp. 166-7.

<sup>2</sup> Cf. Mírzá Muḥammad's Introduction to the *Jahán-gushá*, p. 4.

<sup>3</sup> Pt. 3, pp. 221-2, and the *Ta'rikh-i-Waṣṣáf* (Bombay lith.), pp. 60 *et seq.*

stern administration the utmost security prevailed in the provinces which he administered, while he eagerly cultivated the society of poets, scholars and artists. His father the *Ṣāhib-Dīwān* mourned his death in the following verse:

فرزندِ محمدِ ای فلکِ هندویت ' بازارِ زمانه را بها يك مویت '  
 تو پشتِ پدر بودی از آن پشتِ پدر '  
 خمرگشت چو ابروی بُتان بی رُویت '  
 "Muhammad's son! Thy slave is Heaven high;  
 One hair of thee the Age's Mart might buy;  
 Thy Sire's support wert thou: bereft of thee  
 His back is bent as brow o'er beauty's eye."

The following verse was composed by Hindúsháh to commemorate the date of his death:

چون شبِ شنبه که بود از ماه شعبان هفدهم '  
 ششصد و هفتاد و هشت از هجره اندر اصفهان '  
 صاحبِ اعظمِ بهاء الدین که مثلش روزگار '  
 در جهانبانی نبیند رفت بیرون از جهان '

"On the eve of Saturday the seventeenth of Sha'bán's month  
 In the year three score and eighteen and six hundred from the Flight<sup>1</sup>  
 From the world Bahá'u'd-Dín, that great *wasir*, in Iṣfahán  
 Fled. Ah, when on such another ruler shall Time's eyes alight?"

This was the first of the misfortunes which befel the Juwaynī family, and which were largely due to their ungrateful protégé Majdu'l-Mulk of Yazd, whose ambition led him to calumniate both the *Ṣāhib-Dīwān* and his brother 'Alá'u'l-Mulk 'Atá Malik. While still subordinate to the *Ṣāhib-Dīwān*, Majdu'l-Mulk addressed to him the following quatrain:

گفتی که بخدمتِ تو جاوید شوم '  
 نی آنکه چو سروِ آبر و چون بید شوم '  
 نومید دلبر باشد و چهره زبان '  
 ای دوست چنان مکن که نومید شوم '

<sup>1</sup> Sha'bán 17, 678 = Dec. 23, 1279.



"I said, 'I'll ever in thy service be,  
 Intrigues of Not come like larch and go like willow tree"<sup>1</sup>:  
 Majdu'l-Mulk He who despairs is bold and sharp of tongue;  
 Cause me not, Friend, thus desperate to be!"

By traducing the *Şāhib-Diwān* to Abáqá, he finally induced that monarch to associate him in the government with his rival, and this dual control gave rise to endless friction and recriminations. On one occasion he sent another quatrain to the *Şāhib-Diwān* as follows:

در بحر غیر تو غوطه خواهر خوردن  
 یا غرقه شدن یا گهری آوردن  
 خصمی تو بس قویست خواهر کردن  
 یا روی بدان سرخ کنم یا کردن

- "Into the Ocean of thy grief I'll dive,  
 And either drown, or pearls to gather strive;  
 'Tis hard to fight with thee, yet fight I will,  
 And die red-throated, or red-cheeked survive!"

To this the *Şāhib-Diwān* sent the following answer:

برغو بر شاه چون نشاید بُردن  
 بس غصه روزگار باید خوردن  
 این کار که پای در میانش داری  
 هر روی بدان سوخ کنی هر کردن

"Since to the King complaints thou canst not bear  
 Much anguish to consume shall be thy share.  
 Through this design on which thou hast embarked  
 Thy face and neck alike shall crimson wear."

<sup>1</sup> I suppose the writer's meaning is, that he wishes to be a permanent and honoured associate of the minister, not liable to reprimand, humiliation or dismissal, coming in erect as the larch or cypress, and going out after some rebuff bowed down with humiliation like the weeping willow.

<sup>2</sup> "Die red-throated," i.e. by decapitation. "Red-cheeked" or "red-faced" means "honoured," the opposite of "black-faced."

Ultimately Majdu'l-Mulk succeeded in arousing Abáqá's suspicions against the *Ṣáhib-Diwán's* brother, 'Alá'u'l-Mulk

Disgrace and  
punishment of  
'Atá Malik-i-  
Juwayní

'Atá Malik-i-Juwayní, who was arrested, paraded through the streets of Baghdád, tortured, and forced to pay large sums of money which he was alleged to have misappropriated. Matters might have gone yet worse with him had not Abáqá's sudden death on April 1, 1282, put an end to his persecution and

Release of 'Atá  
Malik and death  
of Majdu'l-Mulk

brought about his release from prison, while soon afterwards his enemy Majdu'l-Mulk fell a victim to the popular fury, and was torn in pieces by the mob, his dismembered limbs being publicly exhibited in the chief cities of Persia. On this well-merited punishment of the old and inveterate foe of his family 'Atá Malik-i-Juwayní composed the following quatrain :

روزی دو په سرمایہ تزیور شدی

جوینده مال و جاه و توفیر شدی

اعضاء تو هر یکی گرفت اقلیمی

فی الجملة بیک هفته جهانگیر شدی

"For some brief days thy guile did mischief wreak;  
Position, wealth and increase thou didst seek:  
Now every limb of thine a land hath ta'en:  
Thou'st over-run the kingdom in a week!"

'Atá Malik, however, did not long survive his foe, for he too died in the spring of 1283.

Death of 'Atá  
Malik-i-Juwayní  
in A.D. 1283

In one curious particular connected with Abáqá's death all the historians agree. He had, in the usual Mongol fashion, been drinking deeply with his favourites and boon-companions. Feeling uneasy, he had withdrawn from them for a moment into the palace garden when he suddenly cried out that a large black bird was threatening him, and ordered some of his servants to shoot it with arrows. The servants hastened to him in answer to his call, but no bird was to be seen, and

Death of Abáqá

while they were still searching for it, Abáqá fell down in a swoon from which he never awoke<sup>1</sup>.

A few other events of Abáqá's reign merit a brief mention. The Assassins, in spite of all they had suffered at the hands of the Mongols, so far recovered themselves as to attempt the life of 'Aṭá Malik-i-Juwaynī in 670/1271-2, while four years later, in 674/1275-6, they actually succeeded, under the leadership of the son of their last Grand Master Ruknu'd-Dīn Khursháh, in regaining possession of Alamút, though they were shortly afterwards subdued and destroyed by Abáqá. Internecine wars of Mongol princes were between various Mongol princes began to be prevalent in Abáqá's reign, as, for instance, that between Yúshmut and Nogáy at Aq-sú in 663/1264-5, the year of Abáqá's accession, and that between Abáqá and Nikúdar the son of Chaghatáy in 667/1268-9. Further turmoil was caused by the repeated raids of the Nikúdarís, and by the revolt of Buráq in Khurásán. The defeat of the latter by Abáqá's troops was due almost entirely to the valour of Subutáy, in allusion to which a contemporary poet says:

لشكړ عشقِ ترو پای من آورد و بس  
همچو در جنگِ بُراق از همه میران سُبَتای

"Gainst the army of thy love not one could stand save only I,  
As against Buráq of all Abáqá's captains Subutáy."

AHMAD TAKÜDAR<sup>2</sup> (A.D. 1282-1284).

On the death of Abáqá two rival candidates appeared on the scene, his brother Takúdar<sup>2</sup> (who, on his conversion

<sup>1</sup> Abu'l-Faraj Bar-Hebraeus (Beyrout ed. of 1890, p. 505) says that this happened at Hamadán in the house of a Persian named Bihnám who gave a banquet in Abáqá's honour. He does not explicitly mention the black bird, but says that Abáqá "began to see phantoms in the air."

<sup>2</sup> This name is sometimes given as Nikúdar or Nigúdar, but the Armenian form Tongudar given by Haithon seems decisive. See Howorth, *op. cit.*, pp. 310-11.

to Islám took the additional name of Aḥmad) and his son Arghún. A majority of the Mongol nobles preferred the former, and he was accordingly proclaimed on May 6, 1282, under the title of Sultán Aḥmad Takúdar. One of his earliest public acts was to show his devotion to the religion which he had adopted by letters addressed to the doctors of Baghdád<sup>1</sup> and to Qalá'ún, Sultan of Egypt<sup>2</sup>, in which he expressed his desire to protect and foster the religion of Islám and to live on terms of peace and amity with all Muslims. His letter to Qalá'ún, dated Jumáda I, A.H. 681 (August, 1282), was entrusted to two special envoys, Quṭbu'd-Dín-i-Shírází and the Atábek Pahlawán, and Qalá'ún's answer was dated the beginning of Ramaḍán of the same year (December 3, 1282).

However gratified the Muslims may have been at the conversion of Aḥmad Takúdar and the evidences of sincerity afforded by his conduct, the Mongols were far from sharing this satisfaction, and in the following year (682/1283-4), a formidable conspiracy of Mongol nobles to depose Aḥmad Takúdar and place his nephew Arghún on the throne came to light. Qunqurátáy, one of the chief conspirators, with a number of his accomplices, was put to death on January 18, 1284, but Arghún successfully revolted against his uncle, whom he ultimately captured and put to death on August 10 of the same year, and was proclaimed King on the following day.

Aḥmad Takúdar  
A.H. 681-683  
(A.D. 1282-1284)

Aḥmad Takúdar  
defeated, cap-  
tured and slain  
by Arghún

<sup>1</sup> See d'Ohsson's *Hist. des Mongols*, vol. iii, pp. 553 *et seqq.*

<sup>2</sup> See the *Ta'rikh-i-Wassáf*, Bombay lithographed edition of A.H. 1269, pp. 113-115, and, for Qalá'ún's answer, pp. 115-118 of the same. Also Abu'l-Faraj Bar-Hebraeus (Beyrout ed. of 1890), pp. 506-510 and 510-518. English translations of both letters are given by Howorth, *op. cit.*, pp. 260-296.

## ARGHŪN (A.D. 1284-1291).

One of Arghūn's first acts was to make his son Gházan governor of Khurásán, Mázandarán, Ray and Qúmis. His formal recognition as Īl-khán of Persia by his over-lord Qúbiláy Khán ("Kubla Khán") was brought from China in the following year by Urdugaya.

Reign of Arghūn  
A. H. 683-690  
(A. D. 1284-1291)

During the reign of Aḥmad Takúdar the fortunes of the *Ṣaḥīb-Dīwān* and his family, threatened for a while by the intrigues of Majdu'l-Mulk, revived once more, but they were finally eclipsed by the accession of Arghūn. On the death of his master, Shamsu'd-Dīn Muḥammad the *Ṣaḥīb-Dīwān*, fearing Arghūn's anger, fled to Qum, where he was overtaken by Arghūn's messengers, brought back, and finally put to death at a place called Mú'ína near Ahar on Sha'bán 4 or 5, 683 (October 16 or 17, 1284)<sup>1</sup>. Before submitting himself to the headsman's hands he craved a brief respite, which was granted him. After performing the ablution, he took an augury from a *Qur'án* which belonged to him, and then wrote the following letter to the 'ulamá of Tabriz:

The *Ṣaḥīb-Dīwān* put to death

"When I sought an augury from the *Qur'án*, these were the words which came: '*Verily those who said "God is our*

The *Ṣaḥīb-Dīwān's* letter to the 'ulamá of Tabriz

*Lord," and then were steadfast, unto them do the angels descend [saying]: "Fear not, neither be afraid. Receive good tidings of the Paradise which ye were promised!"*' Since the Creator,

exalted is He, hath well maintained his servant in this perishable world, and hath not withheld from him any wish, it hath pleased Him even in this world to give him glad tidings of the World Eternal. Therefore he hath deemed it incumbent on himself to convey these glad tidings to Mawláná Muḥiyu'd-Dīn, Mawláná Afḡalu'd-

<sup>1</sup> This is the last event recorded by Bar-Hebraeus in his history (pp. 521-2 of the Beyrout ed. of 1890).

<sup>2</sup> *Qur'án*, xli, 30.

Dín, Mawláná Shamsu'd-Dín, Mawláná Humámu'd-Dín and those other great divines whom time and the circumstances do not permit me to mention by name, that they may know that we have severed all ties and so departed. Let them assist me with their prayers<sup>1</sup>!"

He also addressed the following farewell letter and testament to his sons<sup>2</sup>:

"Salvation and greeting to my sons and dear ones, may God Almighty preserve them! Let them know that I entrust them to God, Mighty and Glorious is He: verily God doth not suffer that which is entrusted to Him to sustain loss. It was in my

*His letter  
to his sons*

mind that perhaps a meeting might be possible, whereat my last wishes might be communicated orally, but my days are ended, and my business is now with the world to come. Do not fall short in the care of my children; incite them to study, and on no account suffer them to have aught to do with the service of the State; let them rather be content with that which God Most High hath assigned to them. If my son Atábek and his mother wish to return home, they have my permission so to do. Let Nawrúz, Mas'úd and their mother remain with Bulqán Khátún, and should she grant them estates, let them accept them and be content therewith. Whither can my chief wife go from Tabríz? Let her then remain there near the grave of me and my brothers. If they can, let them make their dwelling in the monastery of Shaykh Fakhru'd-Dín and repair thither. Múmina hath received little satisfaction from us: if she wishes to marry again, let her do so. Let Farrukh and his mother remain with Atábek. Let them leave Zakariyyá with the crown lands and other estates which I have given over to Amír Búqá. Let them petition [on his behalf]: if some land should be granted to him, well and good: if not, let him rest content. May the Almighty

<sup>1</sup> *Ta'rikh-i-Wassaf*, p. 141.

<sup>2</sup> The text of this is given in the *Mujmal* of Faṣīḥ of Khwáf, ff. 468<sup>b</sup>-469<sup>a</sup> of the MS. belonging to the Gibb Trustees.

Creator have mercy upon us, and bless all of them. At this hour my mind is fixed on the Divine Presence, and I can write no more than this. Deal kindly with all, bond and free, and forget us not on the nights when you remember the absent."

The *Šāhib-Diwān* did not perish alone. Four of his sons, Yahyá, Farajulláh, Mas'úd and Atábek, were put to death soon after him, and a little later another son, Hárún. "Two brothers and seven sons," according to the *Ta'rikh-i-Waṣṣáf*<sup>1</sup>, constituted the sacrifice demanded by Mongol ferocity, ever ready to visit the sins of the fathers upon the children, and little disposed to leave alive potential avengers. Added to these losses were the deaths in the years immediately preceding of 'Alá'u'l-Mulk 'Atá Malik-i-Juwayní and Bahá'u'd-Dín, already mentioned, so that in the course of five or six years this great family of statesmen was practically effaced from the page of history.

Faṣihí, in his *Mujmal* (f. 469), quotes the two following quatrains composed by the *Šāhib-Diwān* in his last moments:

ای دستِ اجل گرفته پای دلِ من  
 حکمِ تو بکشتنم رضای دلِ من  
 جان پیشکشت میکنم از دیده و دل  
 این بود همه عمر هوای دلِ من

"O Hand of Fate, which doth my heart's steps stay,  
 My heart submits to thy desire to slay :  
 With all my heart I offer thee my life ;  
 For this throughout my life my heart did pray."

در نگر ای چراغِ جان کشته<sup>1</sup> تا ببینی دو صد جهان کشته<sup>2</sup>  
 کشته‌ان زندگانِ جاویدند<sup>3</sup> خاصه در دستِ کافران کشته<sup>4</sup>

"Look, thou who caused'st life's bright lamp to die,  
 Two hundred worlds thou seest extinguished lie,  
 Yet do the slain eternal life attain,  
 And those in chief who are by heathens slain."

<sup>1</sup> P. 142.

His death was universally lamented, even in towns like Shíráz where he was known only by his charities and good works, and which he had never visited. Amongst the verses composed on his death are the following:

از رفتنِ شمس از شفقِ خونِ بچکید  
 مه روی بگند و زهره کیسو بُبرید  
 شب جامه سیه کرد درانِ ماطر و صُبح  
 بر زد نفسی سرد و گریبانِ بدرید

"The Night in grief hath dyed her cloak, and Morn,  
 Heaving cold sighs, appears with collar torn :  
 The Sun's<sup>1</sup> departure stains the sky with gore :  
 The Moon is veiled, the locks of Venus shorn."

رسید الحق بشریفِ شهادت  
 وزیری گو سر از گردونِ بر افراشت  
 محمد صاحبِ دیوانِ که سی سال  
 جهان را از بسی آفتِ نکه داشت  
 فلک بین کآنچنان نفسی بآزرد  
 جهان بین کآنچنان مردی نبکذاشت

"That minister whose head o'ertopped the skies  
 Hath earned, in truth, of martyrdom the prize ;  
 The *Ṣāhib-Diwan*, who for thirty years  
 Hath kept the world secure from hurts and fears,  
 O cruel heavens such a life to ban !  
 O cruel earth, to slay so great a man !"

There were, however, others who regarded the *Ṣāhib-Diwan's* fate as well deserved, on account of the part he had played in respect to his unlucky predecessor Majdu'l-Mulk. This point of view is represented in the following verses, cited in the *Ta'rikh-i-Guzida* :

چو مجد الملک از تقدیر ایزد<sup>1</sup> شهادت یافت در صحرائِ نو شهر  
 بقصدِ صاحبِ دیوانِ محمد<sup>1</sup> که دستورِ ممالک بود در دهر

<sup>1</sup> Shamsu'd-Dīn, "the Sun of Religion," was the *Ṣāhib-Diwan's* name, to which allusion is here made.



بس از دو سال و دو ماه و دو هفته 'چشید او هر ز دوران شربت قهر'  
 تو در دنیا مشو بدرا خربدار' که دارد در ترازو نوش با زهر'

"Since Majdu'l-Mulk, by God-sent destiny,  
 A martyr in Naw Shahr's plain did die,  
 By the *Ṣāhib-Dīwān* Muḥammad's spite,  
 Who ruled the land with unrestricted might,  
 Two years, two months, two weeks went by, and lo,  
 Fate bade him drain in turn the cup of woe.  
 Beware how in this world thou workest harm ;  
 Fate's scales hold equal weight of bane and balm !"

A violent death was, however, the common end of those who were rash enough to act as ministers to Mongol sovereigns. Thus Jalálu'd-Dīn Simnání, who succeeded the *Ṣāhib-Dīwān*, was executed in August, 1289; Sa'du'd-Dawla, who succeeded him, was put to death at the end of February, 1291; Ṣadru'd-Dīn Khálidí, who acted as minister to Gay-khátú, suffered the same fate in May, 1298; and Rashídu'd-Dīn Faḍlu'lláh, the most accomplished of all, was executed in July, 1318.

Arghún reigned over Persia for nearly seven years (August, 1284-May, 1291). The embassies which he sent to

Europe, and especially that of 1287-1288, of which one of the envoys, Rabban Ṣawmá, has left us an account in Syriac<sup>1</sup>, mark a revival of Abáqá's policy, which had been reversed by Aḥmad Takúdar. During the latter part of Arghún's reign Sa'du'd-Dawla the Jew was his all-powerful minister. This man, originally a physician, was detested by the Muslims, who ascribed to him the most sinister designs against Islám. He was originally a native of Abhar, and afterwards practised medicine at Baghdád. He was recommended to Arghún by some of his co-religionists, and, according to the *Ta'rikh-i-Waṣṣáfi*<sup>2</sup>, gained the esteem and confidence of that prince not only by his knowledge of the Mongol and

<sup>1</sup> See that most interesting book *Histoire de Mar Jabalaha III...et du moine Rabban Ṣawma...traduit du Syriaque et annotée par J.-B. Chabot* (Paris, 1895).

<sup>2</sup> p. 236.

Turkish languages, but also by the skilful manner in which he played on Arghún's avarice by the schemes for replenishing the treasury which he unfolded. In the realization of these schemes in Baghdád he showed such ability that he was entrusted by Arghún with the financial control of the whole kingdom. His co-religionists, hitherto despised and repressed, began to benefit by his ever-increasing power, and to fill many offices of state; so much so that a contemporary poet of Baghdád wrote as follows<sup>1</sup>:

يَبُودُ هَذَا الزَّمَانِ قَدْ بَلَغُوا      مَرْتَبَةً لَا يَنَالُهَا فَلكُ  
 أَلَمَلُكَ فِيهِمْ وَ أَلْبَالُ عِنْدَهُمْ      وَمِنْهُمْ أَلْمَشَارُ وَأَلْبَلُكَ  
 يَا مَعْشَرَ النَّاسِ قَدْ نَصَحْتُ لَكُمْ      تَبَوَّذُوا قَدْ تَبَوَّذَ أَلْفَلُكَ  
 تَأْتَتُّظِرُوا صَيِّحَةَ أَلْعَذَابِ لَهُمْ      فَعَنْ قَلْبِي تَرَاهُمْ هَلَكُوا

"The Jews of this our time a rank attain  
 To which the heavens might aspire in vain.  
 Theirs is dominion, wealth to them doth cling,  
 To them belong both councillor and king.  
 O people, hear my words of counsel true :  
 Turn Jews, for heaven itself hath turned a Jew !  
 Yet wait, and ye shall hear their torment's cry,  
 And see them fall and perish presently."

Sa'du'd-Dawla's boldness and open hostility to Islám increased with his power, until he not only induced Arghún to exclude the Muslims from all high civil and military posts<sup>2</sup>, but endeavoured to compass the destruction of their religion. To this end he sought to persuade Arghún that the prophetic function had passed from the Arabs to the Mongols, who were divinely commissioned to chastise the disobedient and degenerate followers of Muḥammad, and proposed to turn the Ka'ba into an idol-temple. He began to prepare a fleet at Baghdád to attack Mecca, and sent his co-religionist Khwāja Najf'u'd-Dín Kahhál into Khurásán with a black list of some two hundred notable and influential

<sup>1</sup> *Ta'rikh-i-H'azẓẓaf*, p. 238.

<sup>2</sup> *Ibid.*, p. 241.

Muslims whose death he desired to compass. A similar but shorter list, containing the names of seventeen notable divines and theologians of Shíráz, was also prepared for him. "It is related," says the author of the *Ta'rikh-i Waṣṣāf*, "that when Arghún Khán first ascended the royal throne he greatly disliked bloodshed, so that one day, during the progress of a banquet, he looked at the number of sheep slain, and, moved by excessive compassion, said, 'Hardness of heart and a cruel disposition alone can prompt man to sacrifice so many innocent beasts for the pleasures of the table.' Yet this minister (Sa'du'd-Dawla) so constantly applauded evil and represented wrong as right, urging that to clear the garden of empire from the thorns of disaffection, and to purify the wells of endeavour from the impurity of suspects was required alike by prudence and discretion..., that finally, through his evil promptings and misleading counsels, the Íl-khán's heart became as eager to kill the innocent as are the infidel glances of the fair ones of Khutan, so that on the least suspicion or the slightest fault he would destroy a hundred souls. Such is the effect produced by intercourse with an evil companion and the society of wicked persons<sup>1</sup>."

But just when Sa'du'd-Dawla's influence was at its highest and his schemes were approaching maturity, Arghún fell grievously sick at Tabriz. The minister, realizing that he would certainly not long survive his master, became a prey to the most acute and overpowering distress: he was unremitting in his attendance, and also, with the view of propitiating Heaven, gave away vast sums of money in charity, thirty thousand *dinars* being distributed in Baghdád and ten thousand amongst the poor of Shíráz. He also liberated many captives and renewed or extended many benefactions. Some of the Mongol priests declared that the execution of Qaránqay, Húlájú, Júshkab and other Mongol princes had brought this sickness on Arghún; others that he had been bewitched by one of his wives. Sultán Ídájí, who was alleged to have instigated

Arghún's  
last illness

<sup>1</sup> *Ibid.*, pp. 242-3.

the former deed, was sacrificed in expiation, and also Júshkab's niece Túqjáq, who was suspected of the ensorcelment of the king; but naught availed to stay the progress of his malady, and towards the end of February, 1291, his condition was so critical that none were allowed to approach him save Júshí and Sa'du'd-Dawla. The latter secretly sent messengers to Gházán, bidding him be ready to claim the throne so soon as Arghún should have breathed his last, but nothing could now avail to save him from his foes, and he was put to death a few days before his master expired, on March 9, 1291<sup>1</sup>.

The death of Sa'du'd-Dawla was the signal for a general persecution of the Jews, who were plundered and in many cases slain. In Baghdád alone more than a hundred of their chief men were killed. The collapse of the Jewish ascendancy was celebrated by Zaynu'd-Dín 'Alí b. Šá'id the preacher in the following Arabic *qaṣída*, composed in the same metre and rhyme as that quoted on p. 32 *supra*:

- Persecution  
of the Jews
- 1 نَحْمَدُ مَنْ دَارَ بِأَسْبِهِ الْفَلَكُ، هَذِي الْيَهُودُ الْقُرُودُ قَدْ هَلَكُوا،
  - 2 وَ قَارَنَ النَّحْسُ سَعْدَ دَوْلَتِهِمْ، وَ انْتَضَحُوا فِي الْبِلَادِ وَ انْتَبَهَكُوا،
  - 3 وَ شَتَّتَ اللَّهُ شَجْلَ مُلْكِهِمْ، وَ بِالْحُسَامِ الصَّعِيلِ قَدْ سَبَكُوا،
  - 4 كَمْ حَكَمُوا فِي الْبِلَادِ لَا حَكَمُوا، وَ ارْتَكَبُوا الْمَوْبِقَاتِ وَ انْتَهَكُوا،
  - 5 أَبْنَاهُمْ اللَّهُ عَاجِلًا أَسْفَا، مِنْ بَعْدِ مَا فِي زَمَانِهِمْ فَضَحَكُوا،
  - 6 سَفَاهُمُ الْحَتَفُ سَادَةٌ خُسْنُ، فَاْمُنَلَتْ بِالْجَمَاجِمِ السَّكَنُ،
  - 7 وَ اسْتَخْلَصُوا أَلْمَالَ مِنْ دِيَارِهِمْ، وَ الْحَرِيرَ الْحَرَامَ قَدْ هَتَكُوا،
  - 8 يَا أُمَّةَ الْكُفْرِ وَ الضَّلَالِ لَقَدْ، دَارَ بِكُمْ فِي حِبَالِهِ الشُّرْكُ،
  - 9 يَا أُخْبِتَ الطَّيْرَ بِأُفْعَاتٍ لَقَدْ، صَادَكُمُ فِي الْخَمِيلَةِ الشُّكُ،

<sup>1</sup> See Howorth, *op. cit.*, p. 345.

<sup>2</sup> Cited from the *Ta'rikh-i-Ilwāṣṣṣafī*, p. 247.

10 فَأَنْتُمْ شَرُّ أُمَّةٍ سَلَفَتْ، وَ أَنْتُمْ شَرُّ أُمَّةٍ تَرَكُوا،  
 11 عَبْدْتُمْ أَلْعَجَلْ دُونَ خَالِكِكُمْ، فَضَلَّ ذَاكَ الْإِيَابُ وَ الْتَسَكُ،  
 12 مَسَدَّبْ هَدَبُوا بِقَتْلَتِهِ، جَمَاعَةً فِي الْبِلَادِ قَدْ فَتَكُوا،  
 13 لَمَّا رَأَوْا رَأْسَهُ يُطَافُ بِهِ، وَ قَدْ عَلَاهُ الْقَتَامُ وَ الصَّهْكَ،  
 14 فَعَجَّلَ أَلَلَهُ رُوحَ خَيْرِهِمْ، إِلَى جَحِيمٍ ظَلَامُهَا حَلَكُ،  
 15 فُلَى الْعَذَابِ الْمَذَابِ قَدْ سُجِنُوا

و فِي الْحَدِيدِ الْمَدِيدِ قَدْ سُلِكُوا  
 16 فَاعْتَبِرُوا سَادَتِي بِمَصْرِعِهِمْ، ثُمَّ اتَّقِلْ يَا ذَا الْبَيَانِ كَمْ تَرَكُوا،  
 17 طَغَا جَوْ هَدَى رُكْنَ عَزِيمِهِمْ، ذَاكَ الْهَامُ الْخَلَّاحُ الْمَلِكُ،  
 18 أَبَاهُ دُهُمَ عَدُوَّةَ بِصَارِمِهِ، وَ مَا عَلَيْهِ بِذُلِّهِمْ دَرَكُ،  
 19 إِشَارَةُ النَّبِيخِ فِيهِمْ ظَهَرَتْ، لَمَّا رَأَاهُمْ بِسَهْمٍ قَدُوا،  
 20 جِهَالِ دِينَ الْإِلَهِ سَيَدِنَا، ذَاكَ الْوَلَّى الْمُؤَيَّدُ الْمَلِكُ،  
 21 الزَّاهِدُ الْعَابِدُ الْخُضُوعِ لِمَنْ، دَانَتْ لَهُ فِي بَحَارِهَا الشَّمَكُ،  
 22 هَجَوْتُمْ أَبْغَى بَهْجِهِمْ، جَنَانَ خُلْدٍ يَزِينُهَا الْبَرَكُ،  
 23 رَغْمًا لِمَنْ قَالَتْ فِي قَصِيدَتِهِ، تَهَوُّدُوا قَدْ تَهَوَّدَ الْفَلَكُ،

1 "His Name we praise who rules the firmament!

These apish Jews are done away and silent.

2 Ill luck hath whelmed the Fortune of their State<sup>1</sup>;

Throughout the lands they're shamed and desolate.

3 God hath dispersed their dominant accord,  
 And they are melted by the burnished sword.

4 How long they ruled in fact, though not in name,  
 And, sins committing, now are put to shame.

<sup>1</sup> *Sa'du'd-Dawla* means the "Fortune," or "Good Luck of the State." There is an antithesis between *Sa'd*, which applies to the fortunate influence of the auspicious planets, and *Nahs*, the maleficent influence of the unlucky planets.

- 5 God made them wail in woe right speedily,  
After that in their days they laughed with glee.
- 6 Grim captains made them drink Death's cup of ill,  
Until their skulls the blood-bathed streets did fill,
- 7 And from their dwellings seized the wealth they'd gained,  
And their well-guarded women's rooms profaned.
- 8 O wretched dupes of error and despair,  
At length the trap hath caught you in its snare !
- 9 Vile, carrion birds, behold, in open ground  
The nets of ruin compass you around !
- 10 O foulest race who e'er on earth did thrive,  
And hatefulest of those who still survive,
- 11 The Calf you served in place of God ; and lo,  
Vain, vain are all your goings to and fro !
- 12 They doomed to death your ' Cleanser ' <sup>1</sup> and thereby  
A host of sinful souls did purify,
- 13 What time they gathered round his head upraised  
Midst dust and stench, and on its features gazed.
- 14 God sped the soul of him who was their chief  
To hell, whose mirk is dark despair and grief.
- 15 In molten torments they were prisonéd,  
In trailing chains they to their doom were led.
- 16 Take warning, from this doom without reprieve ;  
Recite the verse : "*How many did they leave* <sup>2</sup> !"
- 17 Tugháchár, prince fulfilled with strength and zeal,  
Hath caused the pillars of their power to reel.
- 18 His flashing falchion on their flesh did feed,  
And none would hold him guilty for the deed.
- 19 Our Shaykh's prediction found fulfilment there,  
What time he saw them rob him of his share ;
- 20 That holy man, our lord Jamálu'd-Dín <sup>3</sup>,  
Aided by God, endowed with angel's mien,
- 21 Devoted, walking ever in the way  
Of Him the fishes in their seas obey.
- 22 I penned this satire, hoping to attain  
The Eternal Gardens' lake-encompassed plain,
- 23 And to refute that poet's words untrue  
Who said, ' Turn Jews, for Heaven hath turned a Jew.' <sup>4</sup>

<sup>1</sup> This word *Muhaddhib* (" Purifier ") probably forms part of some such title as *Muhaddhibu'd-Dawla* borne by one of the victims.

<sup>2</sup> "*How many gardens and fountains...did they leave behind them !*" Qur'án, xlv, 24.

<sup>3</sup> Perhaps Jamálu'd-Dín Muḥammad ibn Sulaymán an-Naqīb al-Maqdisī (d. 698/1298-9) is meant.

## GAYKHÁTÚ (A.D. 1291-1295).

Arghún was succeeded by his brother Gaykhátú, whose coronation did not take place till July 22, 1291, four months and a half after his predecessor's death. During this interval, in spite of the fact that Tugháchár and other chiefs of the Mongols had hastened to appoint governors in the different provinces, anarchy was rampant, and Afrásiyáb, of the House of Hazárasp, which had ruled over Luristán since the middle of the twelfth century, broke out in an abortive revolt and for a while held Işfahán.

Accession of  
Gaykhátú  
(A.D. 1291-  
1295)

Dissolute and  
extravagant  
character of  
Gaykhátú

Introduction of  
paper money  
(*chao*)

Gaykhátú, whom the author of the *Hablu's-Siyar* describes as "the most generous of the children of Húlágú," chose Şadru'd-Dín Aḥmad Khálidí of Zanján, better known as *Şadr-i-Jahán*, as his prime minister. Both the monarch and his minister were disposed to extravagance and prodigality, and the former at any rate to the pleasures of the table and other less reputable enjoyments. Thus it soon happened that the treasury was empty, and, money being urgently required, *Şadr-i-Jahán* determined to introduce the *chao*, or paper money, which was current in the Chinese Empire. To this end establishments for manufacturing the *chao* were erected in all the principal towns, and stringent laws were enacted to restrict the use of the precious metals as far as possible. Full descriptions of the projected paper money are preserved to us in the *Ta'rikh-i-Waṣṣúf*<sup>1</sup> and other histories of the period. The notes consisted of oblong rectangular pieces of paper inscribed with some words in Chinese, over which stood the Muḥammadan profession of faith, "There is no god but God, Muḥammad is the Apostle of God," in Arabic. Lower down was the scribe's or designer's name, and the value of the note (which varied from half a *dirham* to ten *dinārs*) inscribed in a circle. A further inscription ran as follows: "The King

<sup>1</sup> Pp. 272-3.

of the world issued this auspicious *chao* in the year A.H. 693 [A.D. 1294]. Anyone altering or defacing the same shall be put to death, together with his wife and children, and his property shall be forfeited to the exchequer." Proclamations were also sent to Shíráz and other towns explaining the advantages of the new currency, answering imaginary objections against it, and declaring that:

چاو اگر در جهان روان گردد ' رونقِ ملک جاودان گردد'

"If in the world this *chao* gains currency,  
Immortal shall the Empire's glory be,"

and that poverty and distress would entirely disappear. One ingenious provision in the laws affecting the *chao* was that notes worn and torn by circulation were to be returned to the *chao-khána*, or Mint, and new notes, less by ten per cent. than the amount thus refunded, were to be given to the person so returning them.

The issue of the *chao* in Tabriz was fixed for the month of Dhu'l-Qa'da, 693 (Sept.-Oct., 1294). In three days the bazaars of Tabriz were closed and business was practically at a standstill, for no one would accept the *chao*, and gold and silver had been withdrawn from circulation. The popular rage was largely directed against 'Izzu'd-Dín Muzaffar, who had been instrumental in introducing the hated paper money, and such verses as the following were composed about him:

تو عزّ دینی و ظلمِ جهانی ' جهانرا هستی تو نیست درخور'  
از آن کبر و مسلمان و یهودی ' پس از توحیدِ حق و الله اکبر'  
همی خوانند از روی تضرع ' بنزدِ حضرت دارای داور'  
خدایا بر مرادِ خویش هرگز ' مبادا در جهان یکدم مظفر'

"Pride of the Faith<sup>1</sup>, Protection of the Land,  
Would that thy being from the world were banned !

<sup>1</sup> This is the meaning of 'Izzu'd-Dín.

Unpopularity  
of the *chao*



Hence Muslim, Guebre and Jew first magnify  
 God, and declare His Power and Unity ;  
 Then, humbly praying, bow them in the dust,  
 And thus invoke the Judge All-wise and Just :—  
 ' Lord, send him not victorious<sup>1</sup>, we pray :  
 Cause all his schemes and plans to go astray ! ' "

Similar disturbances broke out at Shíráz and in other cities, and, yielding to the representations of the Mongol nobles and others, Gaykhátú finally consented to recall the obnoxious *chao* and abolish the paper currency which had intensified instead of ameliorating the financial crisis.

The *chao* is  
 withdrawn

Shortly after this untoward experiment, Gaykhátú, in one of those drunken orgies which were habitual to him, grossly insulted his cousin Baydú, a grandson of Húlágú, and caused him to be beaten by one of his retainers. Next morning, when he came to his senses, he repented of his action, and endeavoured to conciliate Baydú by means of gifts and honours. Baydú, for reasons of expediency, concealed his resentment for the time, but soon afterwards, encouraged by certain disaffected Mongol nobles, he openly revolted against Gaykhátú, who, betrayed by his general Tugháchár, was taken prisoner and put to death at Múqán, on Thursday, 6 Júnáda II, 694 (April 23, 1295).

Gaykhátú  
 insults his  
 cousin Baydú

#### BAYDÚ (APRIL–OCTOBER, 1295).

Baydú was crowned soon after this at Hamadán, and after celebrating his accession in the usual drunken fashion of the Mongols<sup>2</sup>, proceeded to appoint Tugháchár commander-in-chief, dismiss the late premier *Şadr-i-Jahán*, and replace him by Jamálu'd-Dín Dastajirdání. He did not, however, long enjoy the high position which he had gained, for six months after his

Baydú (April–  
 Oct., A.D. 1295)

<sup>1</sup> "Victorious" is the meaning of *Muzaḥḥar*.

<sup>2</sup> *Ḥabībī's-Siyar* (Bombay lithographed ed. of 1857), vol. iii, pt. 1, p. 81.

accession he was overcome by Gházán, the son of his cousin Arghún, and, in the words of Khwándamír<sup>1</sup>, "quaffed a full cup of that draught which he had caused Gaykhátú to taste."

#### GHÁZÁN (A.D. 1295-1304).

The accession of Gházán, the great-grandson of Húlágú, marks the definite triumph of Islám over Mongol heathenism, and the beginning of the reconstruction of Persian independence. He was born on December

Gházán (A.D.  
1295-1304)

4, 1271, and was therefore not twenty-four years of age when he assumed the reins of government. At the youthful age of seven he accompanied his grandfather Abáqá on his hunting expeditions, and at the age of ten his father Arghún made him governor of Khurásán, under the tutelage of the Amír Nawrúz, the son of Arghún Ághá, who, for thirty-nine years had governed various Persian provinces for Chingíz Khán and his successors. The Amír Nawrúz had

Gházán's  
conversion  
to Islám

embraced Islám, and it was through him that Gházán was converted to that faith, for at the beginning of his struggle with his rival Baydú he had been persuaded by Nawrúz to promise that, if God should grant him the victory, he would accept the religion of the Arabian Prophet. This promise he faithfully fulfilled; on Sha'bán 4, 694 (June 19, 1295), he and ten thousand Mongols made their profession of faith in the presence of Shaykh Şadru'd-Dín Ibráhím<sup>2</sup>, the son of the eminent doctor Sa'du'd-Dín al-Ĥamawí. Nor did Gházán lack zeal for his new convictions, for four months after his conversion he permitted Nawrúz to destroy the churches, synagogues and idol-temples at Tabríz. He also caused a new coinage bearing Muhammadan inscriptions to be struck, and by an edict issued in May, 1299, prohibited usury, as contrary to the Muhammadan religion. In November, 1297, the Mon-

<sup>1</sup> *Ĥabíb's-Siyar* (Bombay lithographed ed. of 1857), vol. iii, pt. 1, p. 81.

<sup>2</sup> So the *Ĥabíb's-Siyar* and *Dawlatsháh*; but, according to the *Mujmal* of Faşhí, Shaykh Ibráhím al-Juwayní.

gol *amírs* adopted the turban in place of their national head-dress.

There was still, however, a considerable section of Mongols, princes, nobles and others, which regarded Gházán's conversion with active dislike. This led to sundry rebellions and intrigues, which, however, were sternly repressed; and in the course of one month, according to the *Habíbu's-Siyar* (*loc. cit.*, p. 85), no fewer than five Princes and thirty-seven *amírs* of the Mongols were put to death by Gházán and Nawrúz. Nawrúz himself, however, in spite of all that Gházán owed him, was suspected by his master of secretly intriguing with the Sultan of Egypt, and, though he fled to Herát and sought refuge with Malik Fakhru'd-Dín Kurt, he was taken and put to death. Shortly afterwards Jamálu'd-Dín Dastajirdání, the *Šadr-i-Jahán*<sup>1</sup> and his brother *Qutb-i-Jahán*, were also put to death, and the great historian and physician Rashídu'd-Dín Fadlu'lláh was made prime minister. Gházán was a stern ruler; "his reign," as Sir Henry Howorth observes<sup>2</sup>, "was marked by a terrible roll of executions, and, as d'Ohsson says, there is hardly a page of Rashídu'd-Dín at this time without a notice of the execution of some public functionary."

During a considerable portion of his reign, Gházán was at war with Egypt. His first campaign, which was in the winter of 1299-1300, culminated in the Mongol victory at Majma'u'l-Murúj near Hims (Emessa), where the Egyptians, outnumbered by three or four to one, were completely routed. The Mongols occupied Damascus and other portions of Syria for a hundred days, during which Gházán's name was inserted in the *khutba*. In spite of Gházán's reassuring proclamation of December 30, 1299, Syria suffered heavily from the cruelties and depredations of the Mongols<sup>3</sup>. In

<sup>1</sup> On April 30, A.D. 1298. See Howorth's *Hist. of the Mongols*, pt. 3, pp. 426-7.

<sup>2</sup> Howorth, *loc. cit.*, p. 421.

<sup>3</sup> *Ibid.*, pp. 444-5.

Wars with  
Egypt

the following winter (1300-1301) Gházán again prepared to invade Syria, but was forced to retreat owing to floods and bad weather. In the following May he despatched a letter to the Sultan of Egypt, the answer to which, written in October, was delivered to him by his envoys in December, 1301<sup>1</sup>. Rather more than a year later, at the end of January, 1303, Gházán again marched against the Egyptians. Having crossed the Euphrates at the date above mentioned, he visited Karbalá, a spot sanctified to him by his strong Shi'ite proclivities, and bestowed on the shrine and its inmates many princely favours. At 'Ána,

whither he next proceeded, Waṣṣáf, the court-historian, presented him with the first three volumes (out of five) of the history on which he was engaged, and which has been so often

quoted or mentioned in these pages. Gházán accompanied his army for some distance further towards the West, and then recrossed the Euphrates to await the result of the campaign at Kashf, two days' journey westwards from Ardabíl<sup>2</sup>. This campaign proved as disastrous to the

Mongols as the previous one had been fortunate, for they were utterly defeated by the Egyptians in March, 1303, at Marju's-Ṣuffar near Damascus.

The Egyptian victory was celebrated by general rejoicings in Syria and Egypt, especially, of course, at Cairo, where every house was decorated and every point of vantage crowded to see the entry of the Sultan with his victorious troops, preceded by 1600 Mongol prisoners, each bearing, slung round his neck, the head of one of his dead comrades, while a thousand more Mongol heads were borne aloft on lances, accompanied by the great Mongol war-drums with their parchment rent<sup>3</sup>. Gházán's vexation was commensurate with the Egyptian Sultan's exultation, and was increased by a scornful and railing letter addressed to him by the victor<sup>4</sup>. Condign punishment was inflicted

The historian  
Waṣṣáf is pre-  
sented to Ghá-  
zán in A.D. 1303

Defeat of the  
Mongols at  
Marju's-Ṣuffar  
in A.D. 1303

<sup>1</sup> For the contents of these letters, see Howorth, *loc. cit.*, pp. 458-461.

<sup>2</sup> *Ibid.*, p. 467.

<sup>3</sup> *Ibid.*, p. 474.

<sup>4</sup> *Ibid.*, pp. 476-8.

by him on the Mongol generals and captains who were supposed to have been responsible for this disaster. Gházán's health seems to have been undermined by the distress resulting from this reverse to his arms, which was perhaps still further increased by the abortive conspiracy to depose him and place his cousin Álafrank the son of Gaykhátú on the throne, and he died at the early age of thirty-two on May 17, 1304.

Death of Gházán  
in A.D. 1304

The mourning for his death throughout Persia was universal, and appears to have been sincere, for he had restored

Gházán's  
character

Islám to the position it occupied before the invasion of Chingíz Khán, repressed paganism, and reduced chaos to order. In spite of his severity, he was merciful compared to his predecessors, and had the reputation of disliking to shed blood save when he deemed it expedient or necessary. He was, moreover, a generous patron of science and literature and a liberal benefactor of the pious and the poor. Though ill-favoured and of mean and insignificant appearance, he was brave, assiduous in all things, and gifted with unusually wide interests and keen intelligence. He was devoted alike to

His interest in  
science

arts and crafts and to the natural sciences, especially to architecture on the one hand, and to astronomy, chemistry, mineralogy, metallurgy and botany on the other. He was extraordinarily well versed in the history and genealogy of the Mongols, and, besides Mongolian, his native tongue, was more or less conversant with Persian, Arabic, Chinese, Tibetan, Kashmíri, and, it is said, Latin. Something also he knew more than his predecessors

His linguistic  
attainments

of the lands and peoples of the West, a knowledge chiefly derived from the numerous envoys of different nations who sought his capital in Ádharbayján, and reflected, as Howorth remarks (p. 487), in the work of the great historian Rashídu'd-Dín, who acted as his prime minister during the latter portion of his reign, and who was aware, for instance, that the Scotch paid tribute to the English and

that there were no snakes in Ireland<sup>1</sup>. Amongst the envoys who visited Gházán's court were represented the Chinese, the Indians, the Egyptians, the Spaniards (by Solivero of Barcelona), the English (by Geoffrey de Langley), and many other nations.

Gházán was also well grounded in Islám, the faith of his adoption, and showed a marked predilection for the Shi'ite form of that religion<sup>2</sup>. How he enriched Karbalá we have already seen, and the shrine of the eighth Imám 'Alí ar-Riḍá at Mash-had also benefited by his charity. How far he was influenced in his conversion by sincere conviction and how much by political expediency is a matter open to discussion, but his conversion was in any case a blessing for Persia. A harsh government is always an evil thing for those subject to its sway; more evil if it be administered by a foreign, dominant caste; most evil if the administrators be also of an alien religion hostile to, or unsympathetic towards, the faith of their subjects. The Mongol dominion had hitherto been of this last and cruellest type; by Gházán's conversion it was ameliorated at once to the second, which again prepared the way for a return to the first. "When Gházán became a Muhammadan," says Howorth (p. 486), "he definitely broke off his allegiance to the Supreme Khán in the furthest East. Hitherto the Il-kháns had been mere feudatories of the Kháqán of Mongolia and China. They were now to become independent, and it is natural that the formulae on the coins should accordingly be changed." Henceforth Shamans and Buddhist monks could no longer domineer over the Muslim '*ulamá*'; their monasteries and temples gave place to colleges and mosques. Muslim

<sup>1</sup> See f. 312<sup>a</sup> of the India Office MS. of the *Jāmi'u'l-Tawdrīkh* (Persian, 3524=2828 of Eihé's *Catalogue*).

<sup>2</sup> Sayyid Nūru'llāh of Shūshtar includes him in the list of Shi'ite rulers given in the sixth *Majlis* of his *Majlisu'l-Mu'minīn*. The pages of the lithographed Tīhrán edition of this work published in 1268/1851-2 are unfortunately not numbered, so that no more exact reference can be given.

learning, enriched in some directions though impoverished in others, was once more honoured and encouraged. Nor were material improvements, tending greatly to benefit the hitherto oppressed subjects of the Īl-khāns, wanting. Gházán was at all times stern and often cruel, but he had far higher ideals of his duties towards his subjects than any of his predecessors, and he adopted practical means to give effect to these ideals. "Be sure," he says<sup>1</sup>, "that God has elevated me to be a ruler, and has confided his people to me in order that I may rule them with equity. He has imposed on me the duty of doing justice, of punishing the guilty according to their crimes. He would have me most severe with those who hold the highest rank. A ruler ought especially to punish the faults of those most highly placed, in order to strike the multitude by example." An account of the reforms which he effected in the collection of taxes, the prevention of extortion, the repression of the idle and baneful extravagances of the dominant Mongols, the restoration of confidence and security where the lack of these had previously reduced prosperous towns to ruined and deserted hamlets, and withal the restoration of the finances of the country to a sound and healthy condition would be out of place here, especially as the matter is fully discussed by Howorth in his great history (*loc. cit.*, pp. 487-530). The institution of the new Era, called Īl-khānī or Gházānī, which began on Rajab 13, 701 (March 14, 1302), was also dictated, at any rate in part, by a desire to put an end to sundry irregularities which had crept into the finance. To Gházán's credit must also be set his efforts to suppress or at least minimize prostitution, and the example he himself gave of a morality far higher than that generally prevalent amongst his countrymen at that time.

Previous Mongol sovereigns had, in accordance with the custom of their nation, always taken measures to have the place of their burial concealed. Gházán, on the other hand, specified the place

Gházán's mausoleum and charitable endowments

<sup>1</sup> Howorth, *loc. cit.*, p. 491.

where he should be buried, and spent large sums in erecting and endowing round about his mausoleum a monastery for dervishes, colleges for the Sháfi' and Hanafí sects, a hospital, a library, an observatory, a philosophical academy, a residence for *sayyids*, a fountain, and other public buildings. Annual endowments amounting to over a hundred *tímáns*, or a million pieces of money, were provided for the maintenance of these establishments, and every possible precaution was taken to secure these revenues to their original use. Round about the mausoleum and its dependent buildings grew up the suburb of Gházániyya, which soon rivalled Tabriz itself in size and surpassed it in beauty.

#### ÚLJÁYTÚ KHUDÁ-BANDA (A.D. 1305-1316).

Gházán was succeeded by his brother Úljáytú the son of Arghún, who was crowned on July 21, 1305, under the name of Úljáytú Muḥammad Khudá-banda, being at the time twenty-four years of age.

As a child he had, at the desire of his mother Urúk Khátún, been baptised into the Christian church under the name of Nicolas, but later he was converted to Islám by his wife, to whom he was married at a very early age. In his youth he had received the

curious name of Khar-banda ("ass-servant," *i.e.* ass-herd or muleteer), which was afterwards changed to Khudá-banda ("servant of God"). On the former name Rashidu'd-Dín has the following verses in the preface to vol i of his great history:

دوش در نامِ شاهِ خربنده، فکر می کرد ساعتی بنده،  
 که مگر معنی در این است، که از آن غافل است خواننده،  
 اندرونِ حریمِ بگوش آمد، که هوا خواهِ شاهِ فرخنده،  
 معنی در حروفِ این لفظ است، که پشاه است سخت زبنده،  
 عقد کن از ره حسابِ جمل، يك بيلك حرفِ شاهِ خربنده،

Reign of Úljáytú (A.D. 1305-1316)

His earlier name  
Khar-banda



تا بدانی که هست معنی<sup>۱</sup> آن ' سایه' خاصِ آفریننده،  
 نه حروف است آن و پانزده این ' که بعقدند هر دو مانده،  
 کوئی آن نه حروف چون صدفت<sup>۲</sup> بده و پنج گوهر آکنده،  
 با طلسمیت این همایون اسم<sup>۳</sup> بر در گنج ایزد افکنده،  
 سرِ این اسم چون بدانستم<sup>۴</sup> جمع شد خاطرِ پراکنده،  
 کردم ادراک معنی و کفتم<sup>۵</sup> شاه خربنده باد پاینده،  
 آفتابِ جلال و سلطنتش<sup>۶</sup> از سپهر دوار تابنده

The point of these verses, which are hardly worth translating in their entirety, is that the sum of the numerical values of the nine letters constituting the words *Shāh Khar-banda* (شاه خربنده) is equivalent to that of the fifteen letters in the words *Sāya-i-Khāṣ-i-Afarīnanda* (سایه خاص آفریننده), for the first gives  $300 + 1 + 5 + 600 + 200 + 2 + 50 + 4 + 5 = 1167$ , and the second  $60 + 1 + 10 + 5 + 600 + 1 + 90 + 1 + 80 + 200 + 10 + 50 + 50 + 4 + 5 = 1167$ . Since in the Muhammadan, as in the Jewish view, words giving the same numerical equivalent are in some sense identical, the King's name, *Khar-banda*, is shown to be equivalent to *Sāya-i-Khāṣ-i-Afarīnanda*, the "Special Shadow (*i.e.* Protection) of the Creator." According to Dawlatshāh<sup>1</sup> (an author on whose uncritical statements no reliance whatever can be placed), "when, on the death of Arghūn Khān, Ghāzīn Khān became king, Ūljāytū Khān fled from him, and for some years wandered with the ass-herds in the district of Kirmān and Hurmuz, on which account he was called *Khar-banda*, 'the Ass-herd.' But others say that this is not so, but that the parents of a very beautiful child give him an ugly name, so that the evil eye may not affect him, and that on this account he was called *Khar-banda*."<sup>2</sup>

<sup>1</sup> P. 217 of my edition.

<sup>2</sup> For another explanation see the *Travels of Ibn Baṭūṭa* (ed. Defrémery and Sanguinetti), vol. ii, p. 115.

Even before Úljáyútú was crowned, it was deemed expedient to get rid of his cousin Álafrank as a possible claimant

to the throne, and he, as well as the general Harqadáq, was accordingly assassinated by

Álafrank is put  
to death

three Mongol officers. Úljáyútú's first act was to confirm the laws of his predecessor Gházán, and to ordain the strict observance of the *Sharī'at*, or Canon Law of Islām; and he appointed Rashīdu'd-Dīn the historian and physician, and Sa'du'd-Dīn of Sáwa as joint Chancellors of the Exchequer, with absolute authority over his Persian as opposed to his Mongolian subjects. He visited the celebrated observatory of Marágha, and installed Aṣḥlu'd-Dīn, the son of the eminent Naṣīru'd-Dīn of Tūs (who, as already mentioned, had died in 1272-3), as Astronomer-royal<sup>1</sup>.

Abú Sa'íd, the son and successor of Úljáyútú, was born in the year of the latter's accession, and in the same year was deposed Sháh Jahán, the last sovereign of the Qará-Khitá'í dynasty of Kirmán. In the same year was founded the

royal city of Sultániyya<sup>2</sup>, near Zanján, which

Sultániyya  
founded

soon assumed the most majestic proportions. Now it is an almost uninhabited ruin, conspicuous only for its magnificent though dilapidated mosque; but the name of the royal founder is still remembered in the following doggerel, which I heard from an old man who accompanied me round the mosque when I visited it in November, 1887:

ای شاه خدا بنده، ظلم کننده، ایکي طاوق بر کنده

"O Sháh Khudá-banda, worker of injustice, two fowls for one village!"

The last line is Turkish, but I have never been able to ascertain to what it alludes.

<sup>1</sup> The death of Aṣḥlu'd-Dīn is recorded in the *Mujmal* of Faṣṣḥ under the year A.H. 714 (A.D. 1314-15). Abu'l-Faraj Bar-Hebræus gives the date of Naṣīru'd-Dīn's death as 675/1276-7 (Beyrouth ed. of 1890, pp. 500-501).

<sup>2</sup> *Tarikh-i-Waṣṣaf*, pp. 477-8. The author gives a long poem by himself on this event, at the end of which he mentions "the day of Anírán in the month of Farwardín in the year A.H. 710" as the date when his poem was completed (March-April, A.D. 1311).

Two months after Úljáytú's succession he received embassies from three of the Mongol rulers (of whom Tímúr

Ambassadors  
received and  
despatched  
by Úljáytú

Qá'án, Emperor of China, was the most important) to announce the truce which had just been concluded between them. Three months

later arrived an embassy from Túqtáy, and shortly afterwards Úljáytú despatched ambassadors to Egypt, to assure Sulţán Náşir of his friendly disposition. He was also in correspondence with Philip le Bel, Edward the Second, and Pope Clement V. The bearer of the Íl-khán's letters to and from these potentates was Thomas Ildouchi<sup>1</sup>, who, as d'Ohsson observes (vol. iv, pp. 590-8), evidently concealed from the European courts to which he was accredited the fact that his master Úljáytú had embraced Islám; for the letters on both sides are extant, and both Edward II (in a letter dated Nov. 30, 1307) and Pope Clement V (in a letter dated March 1, 1308) assume explicitly that Úljáytú would help them in extirpating what they describe as "the abominable sect of Mahomet." Úljáytú, meanwhile, was preoccupied with devising some test whereby he might prove the sincerity of the numerous Jews who at this time desired to profess Islám. This was finally effected by the learning of Rashídu'd-Dín, who, as his history shows, was thoroughly conversant with Jewish tradition and doctrine, and was even accused by his enemies of being a Jew, or of regarding Judaism with undue favour. The intending proselyte was bidden to partake of camel's flesh seethed in milk, and the sincerity of his conversion was judged by his readiness to eat this doubly-unlawful food. It was about this time also (April 14, 1306) that the aforesaid Rashídu'd-Dín presented the finished portion of his great historical work, the *Jámi'u'l-Tawárikh* to Úljáytú.

The chief wars of Úljáytú's reign were the conquest of Gilán in the early summer of 1307 and the capture of Herát in the latter part of the same

Wars

<sup>1</sup> Cf. p. 11 *supra*, and n. 2 *ad calc.*

year. In both campaigns a gallant resistance was made, and success was not achieved by the Mongols without serious losses. In the defence of Herát especially the most conspicuous courage and resource were shown by the Ghúrí captain, Muḥammad Sám, to whose charge the city had been entrusted by Fakhru'd-Dín Kurt. He

Executions

was, however, ultimately taken by treachery and put to death. Amongst other notable persons who suffered death in Úljáytú's reign were Músá the Kurd, who claimed to be the Mahdí or appointed Saviour of Islám; Sa'du'd-Dín, the associate and later the rival of Rashídu'd-Dín, who was executed on a charge of peculation from the treasury; and Táju'd-Dín Áwají, an extreme Sh'íte, who had tried to convert Úljáytú to his doctrines. But what the unfortunate Táju'd-Dín failed to accomplish nevertheless was brought about by other means. Úljáytú be-

Úljáytú's religious views

longed to the Ḥanafí sect, the doctors of which, relying on the royal favour, waxed arrogant, until the King was induced by his minister Rashídu'd-Dín to incline to the Sháfi'í doctrine. Thereupon violent disputes took place in Úljáytú's presence between the representatives of these two Sunní schools, who, in the heat of controversy, brought against each other such abominable accusations that Úljáytú was greatly annoyed with both, and even the Mongol nobles, who were by no means squeamish, professed disgust, and began to ask whether it was for this that they had abandoned the faith of their ancestors, to which they now called on Úljáytú to return. The Íl-khán was further alarmed by a violent thunder-storm by which he was overtaken about this time, and which, according to the Mongols and their *bakshís* or priests (who, expelled by Gházán, would appear to have returned to Persia under his successor, unless, as d'Ohsson implies, they were brought back *ad hoc*) was a signal of the Divine displeasure<sup>1</sup>. For some time he was distracted with doubt, until at length he was persuaded by the Amír Taramtáz to follow Gházán's

<sup>1</sup> D'Ohsson, vol. iv, pp. 536-541.

example and adopt the Sh'ite creed. This he ultimately did<sup>1</sup>, after he had visited 'Alī's tomb and there seen a vision which convinced him that the homage of the faithful was due, after the Prophet, to 'Alī ibn Abī Tālib and his descendants.

Ūljāytū conducted one campaign against Syria, of which the chief event was the siege of Raḥbat, which, however, the

Campaign a-  
gainst Syria

Mongols were obliged to raise when the town was reduced to the last extremity on account of the heat and the scarcity of provisions. As

the result of dissensions between the brothers of the house of Qatāda who ruled Mecca alternately according to the fortune of war, Ūljāytū's name was for a while substituted in public prayer in the Holy City for that of the Egyptian Sultan Nāṣir.

Ūljāytū died at Sultāniyya from the sequelae of an attack of gout on December 16, 1316, at the comparatively early

Death of  
Ūljāytū in  
A.D. 1316

age of thirty-five. He is described as "virtuous, liberal, not readily influenced by calumny; but, like all Mongol princes, addicted to spirituous

drinks, and chiefly occupied with his pleasures." His funeral obsequies were celebrated with great pomp, and he was mourned by his subjects for eight days. He had twelve wives, who bore him six sons and three daughters, but five of the former and one of the latter died in childhood. His surviving son, Abū Sa'īd, succeeded him; his two surviving daughters were married to the Amīr Chūbān, and one of them, Sāṭī Beg, subsequently held for a short time the position of queen in the year 1339.

#### ABŪ SA'ĪD (A.D. 1317-1334).

Abū Sa'īd, who was in Mázandarān at the time of his father's death, was crowned in April, 1317, being then under

Reign of Abū  
Sa'īd (A.D. 1317-  
1334)

thirteen years of age. The Amīr Chūbān was made *Amīrū'l-Umarā*, while 'Alī-shāh was associated with Rashīdū'd-Dīn Faḍlu'llāh in the

<sup>1</sup> The inscription on one of his coins affords proof of this. See d'Ohsson, vol. iv, p. 541 *ad calc.*

wazírate. Between these two ministers there existed a great rivalry, and it soon became evident that one or other must succumb. The victim was Rashídu'd-Dín, whose greater scrupulousness and honour placed him at a disadvantage. By the intrigues of his rival he was deposed in October, 1317, and the death of the powerful Amír Savinj in January, 1318, deprived him of his chief protector. The Amír Chúbán was anxious to reinstate him in office, but though he pleaded his advanced age and desired only to be allowed to live out the remainder of his life in peace and retirement, his rival 'Alí-sháh took alarm, renewed his intrigues, and succeeded in persuading Abú Sa'íd that Rashídu'd-Dín and his youthful and comely son Khwája Ibráhím were guilty of poisoning the late ruler Úljáytú. Both were condemned to death and executed on July 18, 1318, Rashídu'd-Dín being then over seventy years of age. His body was outraged, his houses and possessions plundered, and his relatives and connections subjected to all sorts of persecution. More will presently be said of his character, learning, charity and literary achievements.

Execution of  
Rashídu'd-Dín  
and his son in  
A.D. 1318

About a month after this sad event (August, 1318) began the rebellion of Yasáwur, whose ambition led him to covet the province of Khurásán. He succeeded in compassing the death of Yasá'úl, and, having made himself master of Khurásán, invaded and ravaged Mázandarán, but retired before Abú Sa'íd's general, Amír Husayn into the Garm-sír, or hot region bordering on the Persian Gulf. About the same time a formidable conspiracy of Mongol captains, such as Iranchin<sup>1</sup>, Túqmáq and Isenbúqá was formed against Chúbán, but the latter, supported by Abú Sa'íd, utterly defeated them near Úján in June, 1319, and those of the rebel leaders who did not perish in the battle were put to death with every circumstance of

<sup>1</sup> Or Irinjin, the nephew of Doqуз Khátún. See Chabot's *Hist. de Mar Jabalaha III*, p. 141 *ad calc.*

ignominy and cruelty at Sulṭāniyya. Amongst the victims was Kinjik (or Kikhshik, or Kichik), the grand-daughter of Abáqá and wife of Iranchin, who had fought with conspicuous bravery in the battle to avenge the death of her son Shaykh 'Alí, and was now, according to Nuwayrī's account<sup>1</sup>, trampled to death by horses at the command of Abū Sa'íd. Two months later Chúbán was rewarded by being given in marriage Sátil Beg, the king's sister, while the king, to commemorate his valour in this battle, took the title of *Bahádur Khán*.

The years 1318-1319 were remarkable for grievous famines in Asia Minor and elsewhere, followed in 1320 by terrific hail-storms. Abū Sa'íd, much alarmed, consulted the theologians as to the cause of these calamities. They ascribed them to the laxity which prevailed about wine-drinking and prostitution, taverns and brothels being in many cases situated close to mosques and colleges. Abū Sa'íd thereupon closed all disorderly houses, and caused an enormous quantity of wine to be destroyed, but he allowed one wine-shop to remain for the use of travellers in each district. These measures produced a very good impression in Egypt, and facilitated the conclusion of a treaty between Abū Sa'íd and Sulṭán Násir, the Egyptian ruler, who had recently carried his hostility against the Mongols so far as to send thirty assassins of the Isma'ílí sect from Syria to attempt the life of Qará Sunqur. Although this attempt miscarried, it greatly alarmed the Mongols, and both sides were thus prepared to come to terms and to set aside their ancient feuds. A treaty was ultimately concluded in 1323 between the two states, after a Mongol princess<sup>2</sup> (a grand-

<sup>1</sup> D'Ohsson, vol. iv, pp. 636 and 641 *ad calc.* According to another account she perished in the battle, while Waṣṣáf (p. 645) says she was stoned to death, and her body cast naked into the street.

<sup>2</sup> *Ibid.*, pp. 655-6. The princess's journey from Saráy to Alexandria, where she arrived in April, 1320, occupied nearly six months.

daughter of Bátú) had been given in marriage to Sulṭán Náṣir in 1320.

In 1322 Tímúr-Tásh the son of Chúbán revolted in Asia Minor and declared himself to be the expected Mahdí or Messiah, but he was overcome by his father, pardoned, and ultimately reinstated in his government by Abú Sa'íd. About the same time Armenia was devastated by the Egyptians, and Pope John XXII endeavoured to stir up the European powers on their behalf; to which end he wrote a letter (dated July 12, 1322)<sup>1</sup> to Abú Sa'íd asking him to aid them, and exhorting him at the same time to embrace the Christian faith. He also appointed<sup>2</sup> a Dominican named François de Peruse archbishop of Sulṭániyya.

Early in 1324 died the prime minister 'Alí-sháh, who was chiefly remarkable as the first Mongol *wazir* to die a natural death. He was succeeded by Ruknu'd-Dín Šá'in, who enjoyed the support of the great Amír Chúbán. The power of this Amír, however, began to arouse the jealousy of Abú Sa'íd, now about twenty-one years of age, and an open rupture was precipitated by Abú Sa'íd's passion for Baghdád Khátún, the daughter of Chúbán and wife of Shaykh Ḥasan Jalá'ir, and by the intrigues of the ungrateful Ruknu'd-Dín against his benefactor. A threatened invasion of Khurásán by the Mongols of Transoxiana obliged Chúbán and his son Ḥusayn to be present in the eastern portion of the empire, while another son named Dimashq Khwája, against whom Abú Sa'íd was already incensed, remained at the court, which returned from its winter quarters at Baghdád to Sulṭániyya in the spring of 1327. Abú Sa'íd, growing daily more impatient of Dimashq Khwája's arrogance and immorality, only awaited a reasonable excuse to destroy him.

<sup>1</sup> A translation of this letter is given by d'Ohsson, vol. iv, pp. 662-3.

<sup>2</sup> D'Ohsson, vol. iv, p. 664. This appointment was made on May 1, 1318. The first archbishop resigned in 1323, and was succeeded by Guillaume d'Ada.

Revolt of  
Tímúr-Tásh

Armenia  
devastated

Abú Sa'íd  
becomes  
impatient  
of Chúbán's  
power



Nor had he to wait long, for about this time it was discovered that Dimashq was engaged in an intrigue with one of Úljáyútú's former concubines. Finding himself detected, he endeavoured to escape, but was overtaken and put to death, and his head was exhibited over one of the gates of Sulṭániyya. This took place on August 25, 1327<sup>1</sup>. He left four daughters, of whom the most notable was Dilshád Khátún. She was married first to Abú Sa'íd, to whom she bore a posthumous daughter who died in infancy, and afterwards to Shaykh Ḥasan Íl-khání, to whom she bore Sulṭán Uways and another son. This Sulṭán Uways reigned at Baghdád from 1356-1374, and was, as we shall see, a notable patron of poets and men of letters and learning.

Dimashq  
Khwája put  
to death in  
August, 1327

Abú Sa'íd, having taken this decisive step, resolved to exterminate Chúbá and his whole family. Chúbán, warned of the king's intention, first put to death the *wazír*, Ruknu'd-Dín Šá'in, and then collected his troops, to the number of seventy thousand, and marched westwards, first to Mashhad and then to Simnán, whence he sent the venerable Shaykh 'Alá'd-Dín to intercede for him with Abú Sa'íd. The Íl-khán was not to be moved, and Chúbán continued his advance westwards until he arrived within a day's march of Abú Sa'íd. All seemed to be in Chúbán's favour, until some of his most important *amírs* deserted to the king, taking with them some thirty thousand men. Thereupon Chúbán retreated, first to Sáwa, where he left his wives Kardúchín and Sáfí Beg, and then to Ṭabas. His followers continued to desert him until he was finally left with only seventeen persons. He then decided to take refuge at Herát with Ghiyáthu'd-Dín Kurt, who, however, betrayed him, and caused him and his chief officers to be strangled. His body was, by the Íl-khán's order, conveyed to al-Madína with great pomp,

Death of  
Chúbán

<sup>1</sup> Ibn Baṭúṭa gives a full account of the death of Dimashq Khwája. See vol. ii, pp. 117-119.

and there buried in the tomb which he had prepared for himself<sup>1</sup>.

Abú Sa'íd was now free to marry Baghdád Khátún, but, though she soon acquired a great influence over him, he did not cease persecuting her family. Another of Chúbán's sons, Tímúr-Tásh, who was governor of Asia Minor, took refuge at the Egyptian court, where he arrived on January 21, 1328. He was at first well received, sumptuously entertained, and given an allowance of 1500 *diráms* a day; but the urgent demands of Abú Sa'íd for his extradition, combined with the intrigues of the Egyptian Sultan's courtiers, soon decided the latter to get rid of him. For a while he hesitated between the extradition and the execution of his once powerful guest, but finally he decided to kill him, fearing lest, if he were sent to Abú Sa'íd, the intercession of his sister Baghdád Khátún and his old friend Ghiyáthu'd-Dín, the son of the great Rashídu'd-Dín, now himself prime minister, might induce the Íl-khán to forgive him, and that, should this happen, he would certainly seek to revenge himself on the Egyptians. Tímúr-Tásh was therefore put to death in prison on the night of Thursday, August 22, 1328, and his head, embalmed and placed in a casket, was sent to Abú Sa'íd.

Of the *wazīr* Ghiyáthu'd-Dín b. Rashídu'd-Dín the contemporary historian Hamdu'lláh Mustawfí of Qazwín speaks in enthusiastic terms in his *Ta'rikh-i-Guzída*, or "Select History," which is dedicated to him.

"That minister of good repute," he says, "like his illustrious father, made the most admirable efforts to secure the order of the world; and inasmuch as to pardon when one has power to injure is the extreme of human perfection, and all the greatest of former ages have followed this path, and thus obtained, by their virtuous conduct, the highest honour and an enduring name, so this minister of angelic temperament, inspired by the certainty of his convictions, did even more than this, for, instead of punishing

<sup>1</sup> See Ibn Batúta, vol. ii, pp. 119-121.

Fate of Chúbán's  
son Tímúr-Tásh,  
Aug. 1328

Ministry of Ghi-  
yáthu'd-Dín b.  
Rashídu'd-Dín

those who had wrought towards his noble family ill deeds whereof the recapitulation would disgust the hearts of my hearers, he drew the pen of forgiveness through the record of their crimes, recompensed their evil actions with good, and made each one of them an exemplar of the prosperity of this Empire, raising them to the highest ranks, and entrusting to them the most important functions, so that each now beholds with his own eyes that which he did most ardently desire<sup>1</sup>."

This complaisance of Ghiyáthu'd-Dín nearly caused his destruction when the rebellious Amír Nárlín Búqá sought his intercession with Abú Sa'íd at the very moment when he was plotting the minister's assassination. On this occasion, however, the king, prompted by his wife Baghdád Khátún, who hated Nárlín Búqá as the destroyer of her father and brothers, intervened, and caused the rebel and his confederate Tásh-Tímúr to be executed on October 5, 1327.

The last years of Abú Sa'íd's reign saw numerous changes in the Kurt kings of Herát. Ghiyáthu'd-Dín died in October, 1329, and was succeeded by his eldest son

Kurt rulers  
of Herát

Shamsu'd-Dín, who was so much addicted to drink that it was said that during a reign of ten months he was only sober for ten days. He was succeeded by his younger brother Háfiz, a gentle scholar, who was assassinated in 1332, and replaced by his infant brother Mu'izzu'd-Dín, whose election was approved by Abú Sa'íd. He enjoyed a long reign of forty years, and was followed by his son, Ghiyáthu'd-Dín Pír 'Alí, in whose time the dynasty, which had endured since 1245, was extinguished by Tamerlane.

In August, 1335, Abú Sa'íd, having learned that Úzbek, the Khán of the Golden Horde, intended an invasion of his dominions, was preparing to take the field against him when he fell ill, and died at Qará-bágh near Arrán on Nov. 30 of that year. He

Death of  
Abú Sa'íd  
(A.D. 1335)

<sup>1</sup> See p. 611 of the *fac-simile* edition of the *Ta'rikh-i-Guslida* published in the "E. J. W. Gibb Memorial" Series, vol. xiv, 1.

is described by Ibn Taghribardī as "a brave and brilliant prince of majestic appearance, generous and witty." He was a good calligraphist, composer and musician, and is praised by this historian not only for his good moral character and for his suppression of the drink traffic, but also for his destruction of the Christian churches. It is suggested by Mirkhwānd and positively asserted by Ibn Baṭūṭa<sup>1</sup> that Abū Sa'īd was poisoned by Baghdād Khātūn, who was jealous of the ascendancy obtained by her younger rival Dilshād Khātūn over the Íl-khān<sup>2</sup>. At any rate, whether guilty or not, Baghdād Khātūn was put to death<sup>3</sup>.

With Abū Sa'īd's death the dynasty of the Íl-khāns of Persia, founded by Hūlāgū Khān, practically came to an end, and a period of anarchy ensued which lasted until another great wave of conquest from the land of Túrān swept over Persia and Asia Minor thirty-five years later, led by the ruthless and irresistible conqueror Tímūr-i-Lang ("Limping Tímūr"), or, as he is commonly called in Europe, Tamerlane. By a strange coincidence, noticed in the *Maṭla'u's-Sa'dayn*<sup>4</sup>, the year of Tímūr's birth was the same as that of Abū Sa'īd's death, and the chronogram *lawdh* (لَوْدْ = "refuge!")<sup>5</sup> has been devised for it, since this word gives the date (A.H. 736) according to the Muhammadan computation, and men might well seek refuge with God from this double calamity—the death of Abū Sa'īd and the birth of Tímūr—which this year brought.

On the death of Abū Sa'īd, who left no sons, Arpa, or Arpagā'ūn, a descendant of Arik-búqá, the brother of Hūlāgū, was, at the instance of the minister Ghiyáthu'd-Dīn b. Rashídu'd-Dīn,

Accession  
of Arpa

<sup>1</sup> Ibn Baṭūṭa, vol. ii, p. 123.

<sup>2</sup> See Howorth's *History of the Mongols*, pt. 3, p. 624. In the first line of this page, Nov. 30, 1334, is given as the date of Abū Sa'īd's death. This error is apparently due to a careless perusal of the last paragraph in d'Ohsson's *Hist. des Mongols*, vol. iv, p. 716.

<sup>3</sup> The manner of her death is related by Ibn Baṭūṭa, vol. ii, p. 123.

<sup>4</sup> See Rieu's *Persian Catalogue*, p. 162.

<sup>5</sup> See Howorth's *History of the Mongols*, pt. 3, p. 634.

chosen as his successor. To strengthen his position, he married Sâtí Beg, the widow of Chúbán and sister of Abú Sa'íd. He then marched against Úzbek and defeated him. But meanwhile Amír 'Alí Pádisháh and other *amírs*, disapproving of Arpa's election, set up a rival Músá set up as a rival claimant Īl-khán in the person of Músá, a descendant of Húlágú. A battle took place between the two rivals near Marágħa on April 29, 1336. Arpa was defeated, and both he and the *wazír* Ghiyáthu'd-Dín were put to death shortly afterwards. Músá, however, was not suffered to enjoy the fruits of victory for long: another rival, Muḥammad Sháh, also descended from Húlágú, was set up against him by Shaykh Ḥasan the Jalá'ir (called *Buzurg*, "the Great"). Another battle was fought at Ala-Tágh near the town of Naw-Shahr, in which, by the treachery of Shaykh Ḥasan Buzurg, Músá was routed and 'Alí Pádisháh killed. Yet another claimant was set up in the person of Túgháy-Tímúr, who joined forces with Músá, and fought another battle with Shaykh Ḥasan Buzurg near Marágħa in June, 1337, in which Músá was taken prisoner and put to death (July, 1337), while Túgháy-Tímúr fled to Bistám. Shaykh Ḥasan, the son of Tímúr-Tásh, the son of Chúbán, now added to the confusion by producing a pretender whom he asserted to be his father Tímúr-Tásh, whose execution by the Sultan of Egypt has been already mentioned. A battle finally took place at Nakhjuwán on July 10, 1338, between the two Ḥasans, in which Hasan "the Greater" was defeated, while his *protégé* Muḥammad Sháh was taken prisoner and put to death. Shaykh Ḥasan "the Less" (the grandson of Chúbán) now quarrelled with the pretended Tímúr-Tásh, and espoused the cause of the princess Sâtí Beg, the sister of the late king Abú Sa'íd and widow of his grandfather Chúbán. She was proclaimed queen in 739 (1338-9), and a reconciliation was effected between the two Ḥasans.

It is hardly worth following these intrigues further. Those who desire fuller information about them, and about the tortuous policy of Shaykh Ḥasan "the Less," will find

it in the pages of d'Ohsson and Howorth. Suffice it to say that Tugháy-Tímúr was betrayed by the astute Shaykh Hasan "the Less," who then set up another puppet, Sulaymán Khán, a descendant of Húlágú, and gave him Sání Beg in marriage, while Hasan "the Greater" set up as a rival a descendant of Abáqá named Sháh Jahán Tímúr. A battle took place between the two factions near Marágha in 1340. Hasan "the Greater" was defeated, retired to Baghdád, deposed his puppet Sháh Jahán Tímúr, and, proclaiming himself king, founded the dynasty—more important in literary than in political history—of the Jalá'irs, who reigned until 1411 over Western Persia and Mesopotamia, with Baghdád as their capital. As for Hasan "the Less," the grandson of Chúbán, he was murdered in 1343, while marching to attack his rival, by his wife 'Izzat Malik, who expiated her crime by a most cruel and ignominious death. On this event the contemporary poet Salmán of Sáwa (who, being a *protégé* of the rival Shaykh Hasan, was delighted at the death of Chúbán's grandson) has the following verses<sup>1</sup>, which hardly bear translation :

ز هجرت نبوی رفته هفصد و چل و چار  
 در آخر رجب افتاد اتفاقِ حَسَن  
 زنی چگونه زنی خیرِ خیراتِ جهان  
 بزورِ بازوی خود خُصْمِیْنِ شیخِ حَسَن  
 گرفت محکمر و میداشت تا ببرد و برفت  
 زهی خجسته زنی خایه دارِ مرد افکن

The Mongol ascendancy in Persia was now at an end, and, until Tímúr's hordes swept over the country (1384-1393), it was divided into at least four kingdoms, those of the Jalá'irs, the Muzaffarís, the Kurts and the Sar-ba-dárs, whose history will be considered in another chapter.

<sup>1</sup> *Habibus-Siyar*, vol. iii, p. 131 (Bombay lithographed ed. of A.D. 1857). I cannot find these lines in the Bombay lithographed edition of Salmán's poems, but they are given in the *Mafta'us-Sa'dayn*.

Besides the travels of Ibn Baṭūṭa, repeatedly cited in the notes, much light is thrown on this period by the travels in Persia of Friar Odoric of Pordenone about A.D. 1318<sup>1</sup>; the particulars given about "Bousaet" or "Boussay" (*i.e.* Abū Sa'īd) and his kingdom by the Archbishop of Sulṭāniyya in a tract written about A.D. 1330; and the narratives of the consuls who represented Venetian interests in Tabriz and other Persian towns between the years A.D. 1305 and 1332<sup>2</sup>.

<sup>1</sup> A fine edition of this work, edited by M. Henri Cordier, was published by Leroux of Paris in 1891.

<sup>2</sup> See Howorth, *op. cit.*, pt. 3, 628-633.

## CHAPTER II.

### THE HISTORIANS OF THE ÍL-KHÁNÍ PERIOD.

The period of about seventy years which we are now considering is chiefly remarkable, from the literary point of view, for the large number of eminent Persian historians which it produced. At least eight of these deserve somewhat detailed notices, besides a rather larger number of notable poets, whose number might easily be increased if those of the second rank were included. Before considering these Persian writers, however, a few words must be said about the Arabic literature of this period of which it behoves even students whose primary interest is in Persian letters to have at least some general idea.

This period  
pre-eminently  
that of the  
great historians

So long as the Caliphate endured and Baghdád remained, in theory at least, the metropolis of all orthodox Muslims, the Arabic language held throughout those wide domains a position analogous to that of Latin in Europe during the Middle Ages; that is to say it was not only (what it still remains) the language of theology, philosophy and science, but also to a large extent of diplomacy, polite society and *belles lettres*. The overthrow of the Caliphate by the Mongols greatly impaired its position and diminished its prestige, but this decline did not become very conspicuous so long as those survived whose education had been completed before Islám suffered this great disaster, that is to say for some fifty or sixty years after the fall of Baghdád. In the later periods which we have to consider a knowledge of contemporary Arabic literature, though always important, becomes less essential to the student of Persian history and letters, but at this

Arabic literature  
in this period



period it is still vital, especially in the domains of history, biography and travel, not to mention theology, philosophy and science, where it continues to be indispensable.

The Arabic literature with which we are here concerned falls into three classes. *First*, the Arabic works of bilingual

Three classes of Arabic literature important to the student of Persian

Persians whose Persian writings entitle them to mention in the literary history of their country. Of this class the Qāḍī'l-Quḍāt (Chief Justice) Nāṣiru'd-Dīn al-Bayḍāwī may be taken as an example. Al-Bayḍā ("the White"), from which

he derived his cognomen, is the Arabic name of a place in Fārs so called on account of a white tomb (*turbat-i-safīd*)<sup>1</sup>

(1) Arabic works of bilingual writers who deserve mention on account of their contributions to Persian literature

which renders it conspicuous. Al-Bayḍāwī is best known as the author of the famous commentary on the *Qur'ān* entitled *Asrārū'l-Tanzīl*, which is written in Arabic<sup>2</sup>; but he also wrote in Persian a history of Persia entitled *Niẓāmū'l-Tawārīkh*, whereof mention will be made in the

(2) Arabic works which profoundly influenced Persian thought

course of this chapter. To speak of him merely as a historian of the second rank and to ignore his far more important work as a commentator would be to do him a great injustice. *Secondly*, Arabic works

by non-Persians which have profoundly influenced Persian thought, such as the *Fusūṣū'l-Ḥikam* and other writings of Shaykh Muḥiyyu'd-Dīn ibn al-'Arabī, and the writings of Shaykh Ṣadrū'd-Dīn of Qonya

(3) Arabic historical, geographical and biographical works

(Iconium), which were the sources whence such mystical poets as Fakhrū'd-Dīn 'Irāqī derived their inspiration. *Thirdly*, and most important,

Arabic historical, geographical and biographical works which throw light on the persons, places, circumstances and ideas which we shall meet with in the course of our investigations. Amongst these special mention must be made of the lives of physicians (*Ṭabaqātū'l-Atibbā*)

<sup>1</sup> See *Nuẓhatu'l-Qulūb* (ed. G. le Strange), vol. xxiii, 1 of the "E. J. W. Gibb Memorial" Series, p. 122, ll. 21 *et seqq.*

<sup>2</sup> See Brockelmann's *Gesch. d. Arab. Litt.*, vol. 1, pp. 416-418.

by Ibn Abī Uṣaybiʿa<sup>1</sup> (d. 668/1270); the great biographical work of Ibn Khallikān (d. 681/1282) entitled *Wafayātu'l-A'yān*<sup>2</sup>; the *Athārū'l-Bilād* ("Monuments of the Lands") of Zakariyyā b. Muḥammad al-Qazwīnī<sup>3</sup> (d. 682/1283); the general history, especially important for the Mongol period, entitled *Mukhtaṣaru'd-Duwal* of Abu'l-Faraj Bar-Hebraeus (d. July 30, 1289)<sup>4</sup>; the well-known history of Abu'l-Fidā, Prince of Ḥamāt (d. 732/1331), entitled *Al-Mukhtaṣar fī Ta'rikhi'l-Bashar*<sup>5</sup>; and the illuminating travels of Ibn Baṭūṭa<sup>6</sup> (d. 779/1377), which extended over a period of 24 years (1325-1349) and included not only Persia but the greater part of Asia from Constantinople to India and China, and from Arabia to Afghānistān and Transoxiana.

The student of Persian history and literature who ignores these books is cut off from some of the richest sources of trustworthy information, yet they are constantly neglected even by experts who write authoritatively on the Persian poets and other kindred topics. Take only the "Monuments of the Lands" of al-Qazwīnī above mentioned, consider the following list of eminent Persian poets to whom reference is made under the towns wherein they were born or where they spent their lives, and see how much information about them is given which is vainly sought in the Persian *tadhkiras* or "Memoirs" commonly consulted on such matters?<sup>7</sup>—Anwarī (p. 242),

<sup>1</sup> Brockelmann's *Gesch. d. Arab. Litt.*, vol. i, pp. 325-6. The text was printed at Cairo in 2 vols., 1299/1882.

<sup>2</sup> *Ibid.*, vol. i, pp. 326-8. This work is accessible to the English reader in the excellent translation of the Baron McGuckin de Slane, 4 vols., London and Paris, 1843-1871.

<sup>3</sup> *Ibid.*, vol. i, pp. 481-2; published by Wüstenfeld together with the better known but less valuable *ʿAjāʾibu'l-Makhlūqāt*, or "Wonders of Creation" of the same author at Göttingen in 1818.

<sup>4</sup> *Ibid.*, vol. i, pp. 349-350. I have not used Pococke's edition (Oxford, 1663), but the text printed at Beyrout in 1890.

<sup>5</sup> *Ibid.*, vol. ii, pp. 44-46.

<sup>6</sup> *Ibid.*, vol. ii, pp. 256-7; edited with a French translation by Defrémery and Sanguinetti in 4 vols. (Paris, 1853-1858, and 1869-1879).

<sup>7</sup> The references are to the pages of Wüstenfeld's edition, which is

'Asjadî (p. 278), Awḥadu'd-Dîn Kirmânî (p. 164), Fakhrî of Jurjân (p. 351), Farrukhî (p. 278), Firdawsî (pp. 278-9 and a verse from the *Shâhnâma* quoted on p. 135), Jalâl-i-Ṭabîb (p. 257), Jalâl-i-Khwârî (p. 243), Khâqânî (pp. 272-3, where 3 *bayts* of his poetry are cited, and p. 404), Abû Ṭâhir al-Khâtûnî (p. 259), Mujîr of Baylaqân (p. 345), Nizâmî (pp. 351-2), Nâsir-i-Khusraw (pp. 328-9), Abû Sa'îd ibn Abî'l-Khayr (pp. 241-2), Sanâ'î (p. 287), Shams-i-Ṭabasî (pp. 272-3), 'Umar-i-Khayyâm (p. 318), 'Unṣurî (p. 278) and Rashîdu'd-Dîn Waṭwât (pp. 223-4). Here, then, we have notices, some fairly full and containing matter not to be found elsewhere, of 19 important Persian poets who flourished before or during the thirteenth century, these being in many cases the oldest notices extant<sup>1</sup>, since the *Lubâbu'l-Albâb* of 'Awfî and the *Chahâr Maqâla*, "Four Discourses," of Nizâmî-i-'Arûdî of Samarqand are almost the only Persian works of greater antiquity which treat more or less systematically of the lives of Persian poets. And this is only one subject out of many interesting to the student of Persian dealt with in this most entertaining work.

We must now pass to the historians, who, as I have already said, are by far the most important writers of this period, for, while other periods, both earlier and later, have produced poets alike more numerous and more celebrated, none have produced historians comparable in merit to these.

Of 'Aṭâ Malik-i-Juwaynî's *Ta'rikh-i-Jahân-gushâ* or "History of the World-Conqueror" (*i.e.* Chingiz Khân), repeated mention was made in a preceding volume<sup>2</sup>, but something more must be added here. It was completed in 658/1260, but con-

The *Ta'rikh-i-Jahân-gushâ*

the standard one. The work has not been translated, so far as I know, into any European language.

<sup>1</sup> On p. 334 of the *Ātharu'l-Bilād* the author tells us that he met Shaykh Muḥiyyu'd-Dîn ibnu'l-'Arabî in 630/1232-3, while the author's autograph copy of the book is dated 674/1275-6, so that its composition lies between these limits.

<sup>2</sup> *Lit. Hist. of Persia*, vol. ii, where the chief references are pp. 434, 435, 443 and 473.

cludes with the events of the year 655/1257, notably the destruction of the Assassins by the author's master and patron Húlágú Khán. Some few MSS. contain an Appendix describing the sack of Baghdád, which took place in the following year, but this is probably an addition by a later hand. The work comprises three parts, of which the *first* deals with the history of Chingiz Khán and his ancestors, and his successors down to Chaghatáy; the *second* relates the history of the Khwárazm-sháhs, especially of the two last rulers of this dynasty, Quṭbu'd-Dín Muḥammad and his son Jalálu'd-Dín; while the *third* treats of the Isma'ílí sect and especially of Ḥaṣan-i-Ṣabbāḥ and his successors, the Assassins of Alamút. The work is therefore not a general history, but a historical monograph on Chingiz Khán and his predecessors and successors, to which are added accounts of the two chief dynasties with which he came in conflict in Persia and Mesopotamia. Further particulars about this most valuable and original history are given in an article which I contributed to the *J.R.A.S.* for January, 1904, pp. 1-17, and the first and second of the three volumes which it comprises have already appeared (in 1912 and 1916 respectively) in the "E. J. W. Gibb Memorial" Series (xvi, 1 and xvi, 2), edited by my learned friend Mírzá Muḥammad ibn 'Abdu'l-Wahháb of Qazwín, who has prefixed to the first volume<sup>1</sup> a full and critical account of the work and its author, and of the family of statesmen to which he belonged. He died in March 1283. His brother Shamsu'd-Dín the *Ṣāhib-Diwan* wrote this verse on his death:

گوئی من و او دو شمع بودیم بهر

یک شمع بُرد و دیگری می سوزد

"He and I, thou wouldst say, were two lamps which in unison shone;  
One lamp burneth still, but alas! for the other is gone!"

<sup>1</sup> English Introduction, pp. xv-xcii; Persian ditto, سج-کع





The following chronogram on his death was composed by Ṣadru'd-Dīn 'Alī, the son of Naṣīru'd-Dīn of Ṭūs<sup>1</sup>:

اَصْفِ عَهْدِ علاءِ حق و دین زُبدہٗ گُونِ  
 کرد بدرد جهان را چو سر آمدش زمانِ  
 در شبِ شنبہ چہارم ز مہِ ذی حِجَّہِ  
 سالِ بر شصت و ہشتاد و یکی در اَرانِ

The *Ta'rikh-i-Waṣṣāf* was intended, as its author informs us, to be a continuation of the above-mentioned history, and may therefore most conveniently be mentioned next, although it is of slightly later date than the *Jāmi'u't-Tawārikh*, of which we shall next speak. Its proper title is *Taṣṣiyatu'l-Amṣār wa Tajziyatu'l-A'ṣār* (the "Allotment of Lands and Propulsion of Ages"), and its author, though commonly known simply as *Waṣṣāf* (the "Panegyrist") or *Waṣṣāf-i-Ḥadrat* (the "Court Panegyrist"), was properly named 'Abdu'llāh ibn Faḍlu'llāh of Shīrāz. He was employed in the collection of revenue for the Mongol Government, and was a *protégé* of the great minister Rashīdu'd-Dīn, who presented him and his book to Ūljāytū, as he himself relates<sup>2</sup>, at Sulṭāniyya on

Dr Rieu's estimate of its merits and defects

June 1, A.D. 1312. His history, as Rieu well says<sup>3</sup>, "contains an authentic contemporary record of an important period, but its undoubted value is in some degree diminished by the want of method in its arrangement, and still more by the highly artificial character and tedious redundancy of its style. It was unfortunately set up as a model, and has exercised a baneful influence on the later historical compositions in Persia." That these criticisms are fully justified will be denied by no one who has occasion to use the work, and indeed the author himself

<sup>1</sup> Both these verses are taken from the *Mujmal* of Faṣṣḥī, f. 466 of the Raverly MS., *sub anno* 681.

<sup>2</sup> Pp. 544 *et seqq.* of the fine Bombay lithograph of 1269/1852-3.

<sup>3</sup> *Cat. of Pers. MSS. in Brit. Mus.*, p. 162.

declares that to write in the grand style was his primary object, and that the historical events which he records served merely as the material on which he might embroider the fine flowers of his exuberant rhetoric. Úljáytú, we are told, was unable to understand the passages read aloud to him by the author on the occasion of his audience; and the reader who is not a Persian scholar may form some idea of his pompous, florid and inflated style from the German translation of the first volume published with the text by Hammer in 1856. We could forgive the author more readily if his work were less valuable as an original authority on the period (1257-1328) of which it treats, but in fact it is as important as it is unreadable. It comprises five volumes, of which the contents are summarily stated by Rieu (*op. cit.*, pp. 162-3), and there is, besides the partial edition of Hammer mentioned above, an excellent lithographed edition of the whole, published at Bombay in Rajab, 1269 (April, 1853).

Here, perhaps, mention should be made of a quasi-historical work similar in style but far inferior in value to that just mentioned, I mean the *Mu'jam fi Athari Muluki'l-'Ajam*, a highly rhetorical account of the ancient Kings of Persia down to Sásánian times, written by Faḡlu'lláh al-Husaynî and dedicated to Nuṣratu'd-Dín Aḡmad b. Yúsuf-sháh, Atábek of Lur-i-Buzurg, who reigned from 1296 to about 1330. This book, which is vastly inferior to the other histories mentioned in this chapter, has been lithographed at Tíhrán, and manuscripts of it are to be found in most large Oriental libraries<sup>1</sup>.

We now come to the great *Jámi'u't-Tawárikh*, or "Compendium of Histories," of which incidental mention has been made in the last chapter in connection with its illustrious author Rashídu'd-Dín Faḡlu'lláh, equally eminent as a physician, a

*The Jámi'u't-Tawárikh*

<sup>1</sup> See Rieu's *Pers. Cat.*, p. 811; Ethé's *Bodleian Cat.*, No. 285; Ethé's *India Office Cat.*, Nos. 534-5.



statesman, a historian, and a public benefactor. Of his public career and tragic fate we have already spoken, but something more must be said not only of the scope and contents of his history, but of his private life and literary activity. His history, unfortunately, has never yet been published in its entirety, and manuscripts of it are comparatively rare, but amongst the published portions is his life of

Quatremère's  
critical account  
of the author

Húlágú Khán, edited by Quatremère at Paris in 1836, with a French translation and many valuable notes, under the title of *Histoire des Mongols de la Perse, écrite en persan par Raschid-eldin, publiée, traduite en français, accompagnée de notes et d'un mémoire sur la vie et les ouvrages de l'auteur*. From this excellent memoir, to which those who desire fuller and more detailed information are referred, the following salient facts of Rashídu'd-Dín's life and works are chiefly taken. He

His birth in 1247

was born at Hamadán about A.D. 1247, and was asserted by his enemies to have been of Jewish origin. His grandfather Muwaffaqu'd-Dawla 'Alí was, with the astronomer Naṣíru'd-Dín Túsí and Ra'ísu'd-Dawla, an unwilling guest of the Assassins of Alamút when that place was taken by Húlágú in the very year of our author's birth, and was at once received into Húlágú's service. As court-physician Rashídu'd-Dín enjoyed considerable influence and honour during the reign of Abáqá, but it was in the reign of Gházán, whose accession took place in A.D. 1295, that his many merits were first fully recognized, and

He becomes  
Prime Minister  
to Gházán in 1298

three years later, on the dismissal and execution of the prime minister Ṣadru'd-Dín Zanjání, called *Ṣadr-i-Jahán*, he was chosen by Gházán, conjointly with Sa'du'd-Dín, to succeed him. In A.D. 1303 Rashídu'd-Dín accompanied Gházán as Arabic secretary in the campaign against the Syrians, and it was during this period, while the Mongol court was established at 'Ána on the Euphrates, that he presented to Gházán the author of the *Ta'rikh-i-Waṣṣáf*, as has been already mentioned (p. 42), on March 3, 1303.

During the reign of Úljáytú (or Khudá-banda) Rashídu'd-Dín enjoyed the same high position as under his predecessor, and received from the new king several singular

Continued power  
and increased  
honour under  
Khudá-banda

marks of favour and confidence. He also built in Sultániyya, the new capital, a fine suburb, named after him Rashídiyya, containing a magnificent mosque, a college, a hospital and other public buildings, and some thousand houses. In December, 1307, he was instrumental in establishing the innocence of two Sháfi'ite doctors of Baghdád, Shihábu'd-Dín Suhrawardí and Jamálu'd-Dín, who had been accused of carrying on a treasonable correspondence with Egypt<sup>1</sup>. Some two years later he

He founds and  
endows the  
suburb called  
*Raḥ-i-Rashid*

built another beautiful little suburb, near Gházá-niyya, the town which had grown up round Gházán's mausoleum, to the East of Tabriz, and, at great expense, brought thither the river Saráw-rúd through channels hewn in the solid rock<sup>2</sup>. Immense sums of money were required for these and other admirable works of piety and public utility, but Rashídu'd-Dín, as he himself declares, had received from the generous Úljáytú such sums as no previous sovereign had ever bestowed on minister or courtier. On the transcription, binding, maps and illustrations of his numerous literary works he had, according to the *Ta'rikh-i-Waṣṣāf*, expended no less a sum than 60,000 *dinārs* (£36,000).

Early in the year 1312 Rashídu'd-Dín's colleague Sa'du'd-Dín of Sáwa fell from power and was put to death, the prime mover in the intrigue of which he was the victim being the clever and unscrupulous 'Alí-sháh, who at once succeeded the dead minister in his office. Soon afterwards a dangerous intrigue was directed against Rashídu'd-Dín, but happily it recoiled on its authors and left him unscathed. Whether he, on the other hand, was responsible for the barbarous execution of Sayyid Táju'd-

Rivalries and  
intrigues

<sup>1</sup> Quatremère, *Hist. des Mongols*, pp. xvi-xvii. The Shihábu'd-Dín here mentioned is not, of course, Sa'dí's teacher, who died 632/1234-5.

<sup>2</sup> See G. le Strange's *Lands of the Eastern Caliphate*, pp. 162-3.

Dín, the *Naqíbu'l-Ashráf*, or "Dean of the Sharífs" (*i.e.* the descendants of 'Alí) is a doubtful question, which Quatremère answers in the negative.

In 1315 such acrimonious disputes broke out between Rashídu'd-Dín and 'Alí-sháh, as to who was responsible for the lack of money to pay the troops, that Úljáytú assigned to the management of each one different provinces of Persia and Asia Minor.

Fall and death of  
Rashídu'd-Dín  
in A.D. 1318

Nevertheless 'Alí-sháh continued his campaign of calumny against his colleague, who succeeded only with the greatest difficulty in saving himself from disaster. The same rivalry and intrigue continued after the death of Úljáytú and the accession of Abú Sa'íd, until finally Rashídu'd-Dín, having succumbed to the attacks of his traducers, was deprived of his office in October, 1317, and ultimately, on July 18, 1318, at the age of over seventy years, was put to death with his son Ibráhím, a lad of sixteen years of age, on a charge of having poisoned the late king. His property was confiscated, his relatives were persecuted and despoiled, his pious foundations were robbed of their endowments, and the

Destruction of  
his foundations  
and desecration  
of his tomb

Rab'-i-Rashídí, the suburb which he had founded, was given over to rapine. He was buried in the mausoleum which he had prepared for his last resting-place, but his body was not suffered to rest there in peace, for about a century later Míránsháh the son of Tímúr-i-Lang, in one of his fits of insane brutality, caused it to be exhumed and buried in the Jews' cemetery. 'Alí-sháh, in order to testify his joy at his rival's fall, presented magnificent presents to the Sanctuary at Mecca, and, escaping the retribution which overtook most of his accomplices, died peaceably in his bed six years later (in 1324), being, as already remarked, the first minister of the Mongol Íl-kháns who had the good fortune to die a natural death. Of Rashídu'd-Dín's son Ghiyáthu'd-Dín, who resembled him in virtue and learning, as well as in his public career and his sad end (for he too was ultimately put to death in the spring of 1336) mention has been already made in the preceding chapter.

For the conception of the *Jāmiʿuʿl-Tawārīkh* the credit, in Quatremère's opinion<sup>1</sup>, belongs to Ghāzān Khān, who, foreseeing that the Mongols in Persia, in spite of their actual supremacy, would in course of time inevitably be absorbed by the Persians, desired to leave to posterity a monument of their achievements, in the shape of a faithful record of their history and conquests, in the Persian language. For the accomplishment of this great task he chose (and no better choice could have been made) Rashīdu'd-Dīn, at whose disposal were placed all the state archives, and the services of all those who were most learned in the history and antiquities of the Mongols. The minister, though engrossed by the state affairs of a vast empire, yet succeeded in finding time to prosecute his researches and commit them to writing, though, according to Dawlat-shāh<sup>2</sup>, the only time at his disposal for this purpose was that which intervened between the morning prayer and sunrise.

Before Rashīdu'd-Dīn's history of the Mongols was completed, Ghāzān died (May 17, 1304), but his successor ʿUljāytū ordered it to be finished and dedicated, as originally intended, to Ghāzān; whence this portion of the work, generally called the first volume, is sometimes entitled *Tārīkh-i-Ghāzāni*, the "Ghāzānian History." ʿUljāytū also ordered the author to write a companion volume containing a general history of the world and especially of the lands of Islām, and a third volume dealing with geography. This last has either perished, or was never actually written, but only projected, so that the work as we now know it comprises only two volumes, the first on the history of the Mongols, written for Ghāzān, the second on general history. The whole work was completed in 710/1310-11, though two years later the author was still engaged on his supplementary account of ʿUljāytū's reign.

General plan  
and execution  
of the *Jāmiʿuʿl-  
Tawārīkh*

Analysis of the  
contents of the  
*Jāmiʿuʿl-Tawārīkh*

<sup>1</sup> *Hist. des Mongols*, p. lxxviii.

<sup>2</sup> P. 217 of my edition.

The contents of this great history are briefly as follows:

VOL. I, *ch. i.* History of the different Turkish and Mongol tribes, their divisions, genealogies, pedigrees, legends, etc., in a Preface and four sections.

„ *ch. ii.* History of Chingiz Khán, his ancestors and successors, down to Gházán Khán.

VOL. II, *Preface.* On Adam and the Patriarchs and Hebrew Prophets.

*Part 1.* History of the ancient kings of Persia before Islám, in four sections.

*Part 2.* History of the Prophet Muḥammad and of the Caliphate, down to its extinction by the Mongols in 1258; of the post-Muhammadan Persian dynasties of Persia, *viz.* the Sultans of Ghazna, the Seljuqs, the Khwárazmsháhs, the Salgharid Atábeks of Fárs, and the Isma'íls of the West and of the East; of Oghuz and his descendants, the Turks; of the Chinese; of the Jews; of the Franks and their Emperors and Popes; and of the Indians, with a long and full account of Sakyamuni (Buddha) and of the religion which he founded.

The above is the arrangement actually adopted in the manuscripts of the India Office and the British Museum, but

Intended arrangement of the *Jāmi'u't-Tawārikh*

the divisions proposed by the author in his Introduction are slightly different, for he intended to begin the second volume with the history of the reigning king Úljáytú from his birth until

706/1306-7, and to add a supplement at the end of the same volume continuing the history of this monarch year by year. This confusing arrangement is not actually observed in most manuscripts, which, if they contain Úljáytú's reign at all, put it in its natural place, at the end of vol. i, after Gházán. Few if any of the extant manuscripts are, however, complete, though every part of the history is contained in one or other of them. In the *J.R.A.S.* for January, 1908 (pp. 17-37) I have given a fuller analysis of the contents, together with a scheme for the complete edition which is so much needed.

Ignoring the complicated and confusing divisions made by the author, I proposed to publish the whole book in seven volumes, of which the first three, containing the history of the Turks and Mongols, would correspond to vol. i of the original, and the last four to vol. ii, as follows :

Schema for a complete edition of the *Jāmi' u'-Tawārīkh* in seven volumes

*Series I. Special history of the Mongols and Turks.*

- VOL. I, from the beginning to the death of Chingīz Khān.  
 VOL. II, from the accession of Ogotāy to the death of Tīmūr (Üljāytū), the grandson of Qūbilāy Khān<sup>1</sup>.  
 VOL. III, from the accession of Hūlāgū<sup>2</sup> to the death of Ghāzān, including the continuation of the history of the later Īl-khāns down to Abū Sa'īd compiled as a supplement to this portion of Rashīdu'd-Dīn's work in the reign of Shāh Rukh and by his command.

*Series II. General history.*

- VOL. IV. The Introduction, the history of the ancient kings of Persia down to the fall of the Sāsānian dynasty, and the biography of the Prophet Muḥammad.  
 VOL. V. The entire history of the Caliphate, from Abū Bakr to al-Musta'sim.  
 VOL. VI. The history of the post-Muḥammadan dynasties of Persia (Ghaznawīs, Seljūqs, Khwārazmshāhs, Salgharīs and Isma'īlīs).  
 VOL. VII. The remainder of the work, comprising the history (from their own traditions and statements) of the Turks, Chinese, Israelites, Franks and Indians.

The *Jāmi' u'-Tawārīkh* is remarkable not only for the extensive field which it covers and the care with which it has been compiled from all available sources, both written

<sup>1</sup> This is the portion which M. Blochet has published in the "E. J. W. Gibb Memorial" Series, vol. xviii.

<sup>2</sup> The portion of this volume dealing with Hūlāgū was, as already stated, published by Quatremère under the title of *Histoire des Mongols de la Perse*, vol. i (Paris, 1836).



Enthronement of Ogotây, the son and successor of Chingiz, from an old  
 MS. of the *Jâmi'u'l-Tawârikh* in the Bibliothèque Nationale





and oral, but for its originality. It is doubtful whether any Persian prose work can be compared to it in value, at any rate in the domain of history, and it is the more to be regretted that it remains unpublished and almost inaccessible. "I will dwell no longer," says Quatremère<sup>1</sup>, "on the proofs of the extreme importance of Rashídu'd-Dín's compilation; this excellent work, undertaken in the most favourable circumstances, and with means of performing it never before possessed by any single writer, offered for the first time to the peoples of Asia a complete course of universal history and geography." The same writer illustrates the thoroughness of Rashídu'd-Dín's work by indicating the extent to which he drew on Chinese sources, written and oral, in writing that portion of his history which bore reference to Khatá (Cathay)<sup>2</sup>, and expresses a regret, which all must share, that the geographical portion of his work is lost, or at least still undiscovered. Perhaps, as Quatremère conjectures<sup>3</sup>, it perished in the destruction and looting of the Rab'-i-Rashídi which immediately followed Rashídu'd-Dín's death.

Rashídu'd-Dín composed numerous other works besides the *Jāmi' u't-Tawārikh*, and of these and their contents a detailed account is given by Quatremère<sup>4</sup>.

Other works by Rashídu'd-Dín Amongst them is the *Kitāb u'l-Ahyā wa'l-Āthār* (the "Book of Animals and Monuments"), which comprised twenty-four chapters treating of a variety of matters connected with meteorology, agriculture, arboriculture, apiculture, the destruction of noxious insects and reptiles, farming and stock-breeding, architecture, fortification, ship-building, mining and metallurgy. This work is unhappily lost.

Another of Rashídu'd-Dín's works was the *Tawdīhāt*, or "Explanations," a theological and mystical work, of which the contents are arranged under a preface and nineteen letters. It was written at the

<sup>1</sup> *Op. laud.*, p. lxxiv.

<sup>2</sup> *Ibid.*, p. lxxxi.

<sup>3</sup> *Ibid.*, p. lxxviii.

<sup>4</sup> *Ibid.*, pp. cxii-cxli.

request of ʿUljaytū, and is described by Quatremère from a manuscript in the Bibliothèque Nationale.

This was followed by another theological work entitled *Miftāḥu't-Tafāṣīr*, the "Key of Commentaries," treating of the divine eloquence of the *Qur'ān*, its commentators and their methods, Good and Evil, rewards and punishments, length of life, Providence, Predestination and the Resurrection of the Body. To these topics are added a refutation of the doctrine of Metempsychosis, and a definition of sundry technical terms.

"The Royal Treatise" (*ar-Risālatu's-Sultāniyya*) is another similar work, undertaken on Ramaḍān 9, 706 (March 14, 1307), as the result of a discussion on theological matters which had taken place in the presence of ʿUljaytū.

The *Lafʿi'ifū'l-Ḥaqāʾiq*, or "Subtle Truths," comprises fourteen letters, and begins with an account of a vision in which the author, on the night preceding Ramaḍān 26, 705 (April 11, 1306), dreamed that he was presented to the Prophet. Its contents also are theological. This and the three preceding works are all written in Arabic, and together form what is known as the *Majmū'a-i-Rashīdiyya*, or "Collection of the works of Rashīdu'd-Dīn," of which a beautiful manuscript, dated 710/1310-11, exists at Paris. Another manuscript of the same library<sup>1</sup> contains a Persian translation of the *Lafʿi'ifū'l-Ḥaqāʾiq*, and there are also preserved there two copies of an attestation of the orthodoxy of Rashīdu'd-Dīn's theological views, signed by seventy leading doctors of Muslim theology. This attestation was drawn up in consequence of accusations of heterodoxy made against Rashīd by a malicious fellow whose enmity had been aroused by the frustration of his endeavours to appropriate an emolument from a benefaction for scholars and men of learning made by Ghāzān Khān on his death.

Another of Rashīd's works, of which, unhappily, only

<sup>1</sup> Ancien Fonds Persan, No. 107, ff. 1-70.

the general nature of the contents is known, is the *Bayānu'l-Ḥaqā'iq*, or "Explanation of Verities," comprising seventeen letters, dealing mostly with theological topics, though other subjects, such as the small-pox and the nature and varieties of heat, are discussed.

The elaborate precautions (precautions which, alas! in the event proved inadequate) taken by Rashīdu'd-Dīn to preserve and transmit to posterity the fruits of his literary labours are very fully detailed by Quatremère, and can only be briefly recapitulated in this place. First, he caused several copies of each of his works to be made for lending to his friends and to men of letters, who were freely permitted to transcribe them for their own use. Then he caused Arabic translations of all his Persian, and Persian translations of all his Arabic works to be prepared, and of both versions he caused numerous copies to be deposited, for the use of anyone who might desire to read or copy them, in the mosque-library of the quarter called after him Rab'ī-Rashīdī. He also caused one large volume, containing all of his treatises with the necessary maps and illustrations, to be prepared and deposited in the above-mentioned public library, giving it the title of *Jāmi'u't-taʿānifi'r-Rashīdī*<sup>1</sup>, or "Complete collection of the works of Rashīdu'd-Dīn." Of four more works treating of Medicine and the Mongol system of government he caused trilingual versions, in Chinese, Arabic and Persian, to be prepared. He further accorded the fullest liberty to anyone who desired to copy any or all of these books, and, not content with this, assigned a certain yearly sum from the revenues with which he had endowed his mosque in order to have two complete transcripts of his

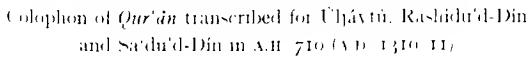
<sup>1</sup> That this is the correct title appears from the text of this document, published by Quatremère together with the translation. See his *Hist. des Mongols*, p. cxlix, l. 3. The *Majmū'a* contained four treatises only (see the preceding page), while the *Jāmi'* contained everything Rashīd had written.

works, one in Arabic and one in Persian, made every year, and presented to one of the chief towns of the Muhammadan world. These copies were to be made on the best Baghdád paper and in the finest and most legible writing, and to be carefully collated with the originals. The copyists were to be carefully chosen, having regard both to the excellence and the speed of their work, and were to be lodged in the precincts of the mosque, as the administrators of the bequest might direct. Each copy, when finished, bound and ornamented, was to be carried into the mosque and placed on a book-rest between the pulpit and the *mihrab*, and over it was to be repeated a prayer for the author, composed by himself, and conceived in the following terms<sup>1</sup>:

*"O God, who revealest the most hidden secrets, and givest knowledge of history and traditions! As Thou hast graciously guided thy servant Rashid the Physician, who standeth in need of Thine Abundant Mercy, in the composition of these works, which comprise investigations supporting the fundamental dogmas of Islám, and minute researches tending to elucidate philosophical truths and natural laws, profitable to those who meditate on the inventions of Art, and advantageous to such as reflect on the wonders of Creation, even so hast Thou enabled him to consecrate a portion of his estates to pious foundations, on condition that from these revenues should be provided sundry copies of these books, so that the Muslims of all lands and of all times may derive profit therefrom. Accept, O God, all this from him with a favourable acceptance, and cause his efforts to be remembered with thanks, and grant forgiveness for all sins, and pardon all those who shall help to accomplish this good work, and those who shall read or consult these works and put in practice the lessons which they contain. And bestow*

Rashidu'd-  
Din's prayer

<sup>1</sup> The original of this prayer is given by Quatremère on p. clxx of his *Hist. des Mongols*, and the translation, which is more elegant than literal, on pp. cxl-cxli. The translation here given is from the Arabic original.





*on him a good recompense, both in this world and the next !  
Verily Thou art worthy of fear, yet swift to forgive !"*

This prayer was also to be inscribed at the end of each copy so completed, and was to be followed by a brief doxology, also formulated by Rashīdu'd-Dīn, and a colophon penned by the administrator of the bequest, stating at what epoch and for what town each copy had been made, and giving his own name and genealogy, so that he also might be remembered in the prayers of the faithful. Finally the completed copy was to be submitted to the *qaddīs*, or judges, of Tabriz, who should certify that all the formalities prescribed by the author had been duly carried out ; and it was then to be sent to the town for which it was destined, and deposited in a public library where it could be freely used by all students, and even borrowed against a bond for such sum as the librarian might deem suitable. A copy of the Arabic version of the *Majmū'a-i-Rashdiyya*, together with the *Bayānu'l-Haqā'iq* and the *Kitābu'l-Ahyā wa'l-Āthār*, was also to be made for one of the Professors on the foundation, who was daily to read and expound to the students some portion of the contents. Besides this, each lecturer on the foundation was obliged to make a copy of one of these works, either in Arabic or Persian, during the period occupied by his course of lectures, failing which he was to be dismissed and replaced by one more diligent than himself. The copy, when made, was to be his own, to sell, give away, or keep as he pleased. All facilities were to be accorded to persons desirous of copying any of these works in the library, but they were not allowed to be removed from its walls. In conclusion the successive administrators of the funds were exhorted to carry out zealously and literally the wishes of the benefactor, and curses were invoked on any administrator who should fail to do so.

Yet, as Quatremère observes<sup>1</sup>, in spite of all these elaborate precautions, "we have lost the greater part of the works of this learned historian, and all the measures which he took

<sup>1</sup> *Op. laud.*, p. cxlv.

have not had a more fortunate success than the precautions devised by the Emperor Tacitus to secure the preservation of his illustrious relative's writings. The action of time and the vandalism of man, those two scourges which have robbed us of so many masterpieces of antiquity, have also destroyed numerous other productions, less brilliant without doubt, but not less useful; and while worthless compilations are spread abroad in all directions and load the shelves of our libraries, we are left to lament bitterly a number of important works, of which the loss is irreparable."

Of one such work, however, not apparently known to Quatremère, I am the fortunate possessor. This is a collection of Rashīdu'd-Dīn's letters, mostly on political and financial matters, addressed to his sons and others who held various offices under the Mongol government, and collected, arranged and edited by his secretary Muḥammad of Abarqūh. For two manuscripts of this work, one old, the other a modern copy of the first, made, apparently, for Prince Bahman Mīrzā *Bahā'u'd-Dawla*, I am indebted to the generosity of my friend Mr G. le Strange, who obtained them from the late Sir Albert Houtum-Schindler<sup>1</sup>. A third manuscript volume, in English, is entitled in Mr le Strange's hand: *Summary of the Contents of the Persian MS. Despatches of Rashīdu'd-Dīn: copied from notes supplied by Sir A. H. Schindler, and afterwards corrected by him: Dec. 1913*. In view of the extreme rarity of this work and the interest of its contents, a list of the 53 despatches and letters which it contains and the persons to whom they are addressed is here appended.

1. Preface of the editor Muḥammad of Abarqūh, defective at beginning.
2. Letter from Rashīdu'd-Dīn to Majdu'd-Dīn Isma'īl Fāḡl.
3. Answer to the above.
4. From Rashīdu'd-Dīn to his son Amīr 'Alī, Governor

<sup>1</sup> See my article on the *Persian Manuscripts of the late Sir Albert Houtum-Schindler*, *K.C.I.E.*, in the *J.R.A.S.* for Oct. 1917, pp. 693-4.



of 'Irâq-i-'Arab, ordering him to punish the people of Baṣra for rebellious conduct.

5. From the same to his son Amír Maḥmúd, Governor of Kirmán, reprimanding him for oppressing the people of Bam.

6. From the same to his servant Sunqur Báwarchí, Governor of Baṣra, instructing him as to the policy he should pursue.

7. From the same to his sister's son Khwāja Ma'rúf, Governor of 'Ána, Ḥadítha, Hít, Jibba, Ná'úsa, 'Ashára (?), Raḥba, Shafáthá (?) and Baladu'l-'Ayn, appointing him Governor of Rúm. Written from Sulṭániyya in 690/1291 (or possibly 696/1296-7).

8. From the same to the Ná'ibs of Káshán concerning the pension of 2000 *ḍínárs* assigned to Sayyid Afḍalu'd-Dín Ma'sú'd out of the revenues of Káshán.

9. From the same to his son Amír Maḥmúd (see No. 5 *supra*) ordering the distribution of food to the poor of Bam, Khabís, *etc.*

10. From the same to his son Khwāja Sa'du'd-Dín, Governor of Antioch, Tarsus, Sús, Qinnasrín, the 'Awāšim and the shores of the Euphrates, giving him fatherly advice as to the methods of administration he should adopt, and warning him against sloth, wine-drinking, and over-fondness for music and dissipation.

11. From the same to his son 'Abdu'l-Mú'min, Governor of Simnán, Dámghán and Khwár, ordering him to appoint the Qāḍí Shamsu'd-Dín Muḥammad b. Ḥasan b. Muḥammad b. 'Abdu'l-Karím of Simnán Chief Judge of that district.

12. From the same to Shaykh Šadru'd-Dín b. Shaykh Bahá'u'd-Dín Zakariyyá condoling with him on the death of a son.

13. From the same to Mawláná Šadru'd-Dín Muḥammad Turka'í concerning a revised and emended scale of taxation to be applied to the people of Iṣfahán and other places.

14. Proclamation from the same to his son Amír 'Alí, Governor of Baghdád, and to the people of that city, small and great, concerning the appointment of Shaykh Majdu'd-Dín as Shaykhu'l-Islám and the provision to be made for the professors, officers and students of the *khánqáh* of the late Gházán Khán.

15. From the same to Amír Nuşratu'd-Dín Sitáy, Governor of Mawşil, and Sinjár, concerning Sharafu'd-Dín Hasan Mustawfí.

16. Answers from the same to philosophical and religious questions propounded by Mawláná Şadr-i-Jahán of Bukhárá.

17. Letter from the same to his son Khwája Jalál, asking for 40 young men and maidens of Rúm to be sent to him at Tabríz to form the nucleus of a population for one of the five villages he has included in his park in the Rab'-i-Rashídí.

18. From the same to Khwája 'Alá'u'd-Dín Hindú requesting him to obtain and send various medicinal oils for the hospital in the Rab'-i-Rashídí.

19. From the same to his son Amír 'Alí, Governor of Baghdád, concerning allowances and presents to various theologians.

20. From the same to his son Khwája 'Abdu'l-Laţíf, Governor of Isfahán, giving him good advice.

21. From the same to his son Khwája Jalálu'd-Dín, Governor of Rúm, also giving good advice, and ordering various quantities of different herbs and drugs for his hospital at Tabríz.

22. From the same to his son Amír Shihábu'd-Dín, then Governor of Baghdád, giving him good advice, and summarizing the revenues of Khúzistán.

23. From the same to Mawláná Majdu'd-Dín Isma'íl Fálí, inviting him to be present at the marriages which he has arranged for nine of his sons with various noble ladies.

24. From the same to Qará-Búqá, Governor of Kayfí and Pálú.

25. From the same to Mawláná 'Aḥḥu'd-Dín Baghdádí.
26. From the same in answer to a letter from the *Mawlá*s of Qayṣariyya (Caesarea) in Rúm.
27. From the same to his son Amír Ghiyáthu'd-Dín Muhammad on his appointment as Inspector of Khurásán by Khudá-banda Úljáytú.
28. From the same to the people of Síwás concerning the Alms-house for Sayyids founded there by Gházán (*Dáru's-Siyádat-i-Gházání*) and the necessity of its proper maintenance.
29. From the same from Multán in Sind to Mawláná Qutbu'd-Dín Mas'úd of Shíráz, giving an account of the journey to India which he undertook at the Il-khán's command to greet the Indian kings and bring back various drugs and spices not obtainable in Persia.
30. From the same to Takhtáklı Injú as to complaints of his Tyranny made by the people of Fárs, concerning which he is sending his son Ibráhım to report.
31. From the same concerning Mawláná Muhammad Rúmí, and the teaching in the college at Arzanján, of which he has been appointed Master.
32. From the same to Shírwán Sháh, ruler of Shábarán and Shamákhı, inviting him to visit the Garden of Fatlı-ábád which he has made.
33. From the same to the revenue officers of Khúzistán, concerning various financial and administrative matters, and the sending of Khwájá Siráju'd-Dín of Dizful to audit the accounts, make investigations, and report.
34. From the same to his son Khwájá Majdu'd-Dín, ordering him to collect stores for the army destined for the occupation of India.
35. From the Seljúq ruler of Arzanján, Malik Jalálu'd-Dín Kay-Qubád b. 'Alá'u'd-Dín Kay-Qubád, asking advice on sundry matters; with Rashídu'd-Dín's replies.
36. Rashídu'd-Dín's reply to a letter from Mawláná Şadru'd-Dín Muhammad Turka'ı, written during a dangerous illness and containing his last will and testament as to the division

amongst his children of his numerous and extensive estates and other property. To the Rabʿ-i-Rashīdī he bequeaths a library of 60,000 volumes of science, history and poetry, including 1000 *Qurʾāns* by various excellent calligraphers, of which 10 were copied by Yāqūt al-Mustaʿsimī, 10 by Ibn Muqla and 200 by Aḥmad Suhrawardī. He enumerates by name his 14 sons, *viz.* (1) Saʿduʿd-Dīn, (2) Jalāluʿd-Dīn, (3) Majduʿd-Dīn, (4) ʿAbduʿl-Latīf, (5) Ibrāhīm, (6) Ghiyāthuʿd-Dīn Muḥammad, (7) Aḥmad, (8) ʿAlī, (9) Shaykhī, (10) Pīr Sulṭān, (11) Maḥmūd, (12) Humām, (13) Shihābuʿd-Dīn, (14) ʿAlī-shāh; and his 4 daughters, *viz.* (1) Farmān-Khānd, (2) Āy Khātūn, (3) Shāhī Khātūn, (4) Hadiyya Malik.

37. Rashīduʿd-Dīn to the same, concerning a book which he had written and dedicated to him, and sending him a present of money, choice garments, a horse and various food-stuffs.

38. From the same to the people of Diyār Bakr concerning the digging of a new canal to be called after himself, and the establishment and population of 14 villages on both sides of it, with names and plan of the new villages, which are for the most part named after his 14 sons.

39. From the same to his son Jalāluʿd-Dīn, Governor of Rūm, concerning the digging of a new canal from the Euphrates to be called after his late lord Ghāzān Khān, and the foundation of 10 villages, of which the plan and names are again given.

40. From the same to his agent Khwāja Kamāluʿd-Dīn Sīwāsī, Mustawfī of Rūm, ordering him to send, by means of a merchant named Khwāja Aḥmad, certain presents in cash and in kind to ten learned men in Tunis and the Maghrib (names given) in return for ten books (titles given) in 36 volumes which they had sent to the Minister, of whose generosity they had heard.

41. From the same to the authorities at Shīrāz ordering them to make certain specified presents in cash and in kind to Mawlānā Maḥmūd b. Ilyās who had written a

book entitled *Laṭā'if-i-Rashīdiyya* and dedicated it to Rashīdu'd-Dín.

42. From the same to the authorities at Hamadán concerning the maintenance of the Pharmacy (*Dārū-khāna*) and Hospital (*Dārū'sh-Shifā*) which he had founded there, and which he is sending a physician named Ibn Mahdí to inspect and report on. Written from Caesarea (Qaysariyya) in 690/1291.

43. From the same to his son Amír Maḥmúd, Governor of Kirmán, recommending to his care and assistance Khwāja Maḥmúd of Sáwa, whom he is sending on a mission to India, to Sulṭán 'Alá'u'd-Dín, and also to collect money due to Rashīdu'd-Dín from his estates there.

44. From the same to his son Pír Sulṭán, Governor of Georgia, concerning the King's projected expedition to Syria and Egypt, and an intended punitive expedition of 120,000 men under ten Mongol *amírs* (names given) which is to pass through Georgia to chastise the rebellious people of Abkház and Trebizonde, and which Pír Sulṭán is to accompany, leaving the government of Georgia in the hands of his deputy Khwāja Mu'ínu'd-Dín.

45. From the same to Shaykh Šafiyyu'd-Dín of Ardabíl giving, after many compliments, a list of the supplies of meat, fowls, rice, wheat, butter, honey, *múst*, perfumes and money which he proposes to supply to the aforesaid Shaykh's monastery (*khānqáh*) for the festival to be held there in commemoration of the Prophet's birthday.

46. Letter from Malik Mu'ínu'd-Dín, Parwána of Rúm, to Rashīdu'd-Dín, complaining of Turkmán depredations in his province.

47. Letter from Malik 'Alá'u'd-Dín accompanying the presents of precious stuffs, aromatic drugs, animals, conserves, spices, dried fruits, carpets, oils, plate, rare timber, ivory, *etc.*, which he is sending from India by way of Baṣra to Rashīdu'd-Dín.

48. Letter from Rashīdu'd-Dín to his son Amír Maḥmúd, then engaged in studying Šúfiism in Kirmán.

49. Letter from the same to his son Amīr Aḥmad, at that time Governor of Ardabīl, containing seven recommendations (*waṣīyyat*), and expressing regret that he is occupying himself with Astrology.

50. Letter of condolence from the same to Mawlānā Sharafu'd-Dīn Ṭabasī on the death of his son, and ordering Shamsu'd-Dīn Muḥammad of Abarqūh to supply him yearly with certain specified provisions.

51. Letter from the same to his son Sa'du'd-Dīn, Governor of Qinnasrīn, describing the completion of the Rab'i-Rashidī at Tabrīz, with its 24 caravansarays, 1500 shops and 30,000 houses; its gardens, baths, stores, mills, workshops, paper-mills and mint; its workmen and artisans, brought from every town and country, its *Qur'ān*-readers, *mu'adhdhins* and doctors of theology, domiciled in the *Kūcha-i-Ulamā* ("Rue des Savants"); its 6000 or 7000 students; its 50 physicians from India, China, Egypt and Syria, each of whom is bound to give instruction to ten pupils; the hospital (*Daru'sh-Shifā*) with its oculists, surgeons and bone-setters, to each of whom are assigned as pupils five of the writer's servants; and the allowances in kind and in money made to all of them.

52. Letter from the same to his son Khwāja Ibrāhīm, Governor of Shīrāz, describing the campaign against Kābul and Sīstān, and demanding various arms and munitions of war in specified quantities.

53. Letter from the same to several of his sons concerning the attributes of learning, clemency, reason and generosity. The MS. breaks off abruptly in the middle of this letter.

These letters, which ought to be published, are of extraordinary interest on account of the light they throw on the character and manifold activities of this most remarkable man, at once statesman, physician, historian and patron of art, letters and science. We have already noticed the tragic fate which overtook him and to a large extent brought to naught his careful and elaborate plans for the preserva-

tion of his books and the beneficent institutions which he founded for the promotion of learning and charity; and the least we can do in pious memory of a truly great scholar is to perpetuate what is left of his writings.

But if Rashīdu'd-Dīn failed to secure the immortality of all his works, he set a fruitful example to other historians, so that it is largely due to him that this period is so conspicuous for merit in this field of knowledge. We have seen how he helped Waṣṣāf and brought him to the Īl-khān's notice. We shall now consider the work of his most illustrious follower, Ĥamdu'llāh Mustawfī of Qazwīn. Of his life little is known save what he tells us incidentally in his works. He professed to be of Arab origin, tracing his pedigree to Īurr b. Yazīd ar-Riyāḥī, but his family had long been settled in Qazwīn. His great-grandfather, Amīnu'd-Dīn Naṣr, was Mustawfī of 'Irāq, but later adopted the ascetic life, and was finally slain by the Mongols. His brother, Zaynu'd-Dīn Muḥammad, held office under Rashīdu'd-Dīn, and he himself was appointed by the same minister, about 1311, superintendent of the finances of Qazwīn, Abhar, Zanjān and Tārumayn. For the rest, he tells us that he had from his youth upwards eagerly cultivated the society of men of learning, especially that of Rashīdu'd-Dīn himself, and had frequented many learned discussions, especially on history; so that, though not by training a historian, he resolved to employ his leisure in compiling a compendious universal history. Three of his works, the *Tārīkh-i-Guzīda*, or "Select History," the *Zafar-nāma*, or "Book of Victory," and the *Nuz-hatu'l-Qulūb*, or "Heart's Delight," have come down to us. Of these, the first two are historical, the third geographical.

The *Tārīkh-i-Guzīda* was composed in 730/1330, and is dedicated to Rashīdu'd-Dīn's son Ghiyāthu'd-Dīn Muḥammad, who was made Prime Minister in May, 1328, and, as we have seen, was put to death in May, 1336. The author enumerates about two dozen of his sources, which include (1) the

Ĥamdu'llāh  
Mustawfī of  
Qazwīn

*Tārīkh-  
i-Guzīda*

Sources of  
the *Tārīkh-  
i-Guzīda*

*Stratū'n-Nabī*, or Biography of the Prophet (probably Ibn Hishām's<sup>1</sup>); (2) the *Qīṣaṣu'l-Anbiyā* (probably ath-Tha'labī's<sup>2</sup>); (3) the *Risāla-i-Qushayriyya*<sup>3</sup>; (4) the *Tadhkiratu'l-Awliyā* (probably Farīdu'd-Dīn 'Aṭṭār's<sup>4</sup>); (5) the *Tadwīn* of Imāmu'd-Dīn al-Yāfi'<sup>5</sup>; (6) the *Tajāribu'l-Umam*<sup>6</sup> (probably of Ibn Miskawayhi); (7) the *Mashāribu't-Tajārib*; (8) the *Dtawānu'n-Nasab*<sup>7</sup>; (9) the Chronicle of Muḥammad Jarīr aṭ-Ṭabarī<sup>8</sup>; (10) the history of Ḥamza of Iṣfahān<sup>9</sup>; (11) the *Ta'riḫu'l-Kāmil* of Ibnu'l-Athīr<sup>10</sup>; (12) the *Zubdatu't-Tawāriḫ* of Jamālu'd-Dīn Abū'l-Qāsim of Kāshān; (13) the *Nizāmu't-Tawāriḫ* of the Qādī Nāsiru'd-Dīn al-Baydāwī<sup>11</sup>; (14) the *Uyūnu't-Tawāriḫ* of Abū Ṭālib 'Alī al-Khāzin al-Baghdādī; (15) the *Kitābu'l-Ma'ārif* of Ibn Qutayba<sup>12</sup>; (16) the *Ta'riḫ-i-Jahān-gushā* of 'Aṭā Malik-i-Juwaynī<sup>13</sup>; (17) Abū Sharaf Jarbādhagānī's Persian translation of al-'Uṭbī's *Kitābu'l-Yamīn*<sup>14</sup>; (18) the *Sopasat*

<sup>1</sup> Edited by Wustenfeld, Göttingen, 1858-1860; German translation by Weil, Stuttgart, 1864.

<sup>2</sup> Printed at Cairo in 1312/1894-5, with the Abridgement of al-Yāfi's *Rawdu'r-Rayḫin* in the margins.

<sup>3</sup> Printed at Bulāq, 1284/1867-8.

<sup>4</sup> Edited by Dr R. A. Nicholson in my *Persian Hist. Text Series*, vols. iii and v.

<sup>5</sup> See Ḥājji Khalifa (ed. Flügel), vol. ii, p. 254, No. 2773, where 623/1226 is given as the date of the author's death.

<sup>6</sup> Vols. 1, 5 and 6 have been published in *fac-simile* in the "E. J. W. Gibb Memorial" Series, (vii, 1; vii, 5; vii, 6).

<sup>7</sup> Probably one of the works on Genealogy entitled *Kitābu'l-Ansab*.

<sup>8</sup> Published at Leyden in 15 vols. (1879-1901) by an international group of eminent Arabic scholars presided over by the late Professor de Goeje.

<sup>9</sup> Edited with Latin translation by Gottwaldt, Leipzig, 1844-1848.

<sup>10</sup> Ed. Tornberg, 14 vols., Leyden, 1851-1876; Cairo, 12 vols., 1290-1303/1873-1886.

<sup>11</sup> This work and its author will be discussed further on in this chapter.

<sup>12</sup> Ed. Wustenfeld, Göttingen, 1850.

<sup>13</sup> The first two of the three vols. constituting this work, edited by Mīrzā Muḥammad of Qazwīn, have appeared in the "E. J. W. Gibb Memorial" Series, xvi, 1 and xvi, 2.

<sup>14</sup> The Arabic original was lithographed at Dihlī in 1847, and printed



*náma* (here called *Siyarü'l-Mulúk*) of Nizámu'l-Mulk<sup>1</sup>; (19) the *Sháhnáma* of Firdawsí<sup>2</sup>; (20) the *Saljúq-náma* of Zahirí of Nishápúr; (21) the *Majma'u Arbábi'l-Maslak* of Qádí Ruknu'd-Dín Juwayní; (22) the *Istizháru'l-Akhhár* of Qádí Aḥmad Dámghání; and lastly (23) the *Jámi'u'l-Tawárikh*<sup>3</sup> of the author's late martyred master and patron Rashídu'd-Dín Faḍlu'lláh.

After the enumeration of his sources, most of which, as will appear from the foot-notes, are directly accessible to us, the author describes the different eras used by different peoples, some of whom date from Adam, others from the Deluge, others from Abraham or Moses, others from the destruction of Pharaoh, others from the building of the Ka'ba or the Abyssinian invasion of Yaman, while the Greeks date from Alexander, the Copts from Nebuchadnezzar, and the pre-Islamic Quraysh from the year of the Elephant. He then discusses the confusion in chronology arising from these differences as to the *terminus a quo*, which is increased by the fact that the philosophers deny that the world had a beginning, while the theologians assert that it had a beginning and will have an end, but decline to define or specify either. The learned men of India, China and Europe assert that Adam lived about a million years ago, and that there were several Adams, each of whom, with his descendants, spoke a special language, but that the posterity of all save one (*viz.* the Adam of the Hebrews) died out. Most of the Muslim doctors of Persia, on the other hand, reckon the period between Adam and Muḥammad as six thousand years, though some say more and some less. Astronomers reckon from the Deluge, since which, at the time of writing (*viz.* in the year 698 of

in Cairo with al-Manín's commentary in 1286/1869-70. Jarbádhaqání's Persian translation was lithographed in Tíhrán in 1272/1855-6.

<sup>1</sup> Edited and translated by Schefer (Paris, 1891, 1893).

<sup>2</sup> The three printed editions are Turner Macan's (Calcutta, 1829), Jules Mohl's (Paris, 1838-1878) and Vullers and Landauer's (Strassburg, 1877-1884, 3 vols., ending with Alexander the Great).

<sup>3</sup> See above, pp. 68-9, 72-5.

the Era of Yazdigird, *i.e.* about A.D. 1330) 4432 years are considered to have elapsed.

The *Ta'rikh-i-Guzida* comprises an Introduction (*Fātiḥa*), six chapters (*Bāb*), each of which is divided into numerous sections (*Faṣl*), and a conclusion (*Khātima*), as follows:

Contents of  
the *Ta'rikh-i-Guzida*

*Introduction.* On the Creation of the Universe and of Man.

*Chapter I*, in two sections. (1) Major Prophets, and (2) Minor Prophets, and Sages, who, not being Prophets, yet worked for the cause of true religion.

*Chapter II.* The Pre-Islamic Kings of Persia, in four sections, *viz.*:

- (1) Pishdādiyān, eleven Kings, who ruled 2450 years.
- (2) Kayāniyān, ten Kings, who ruled 734 years.
- (3) *Mulūkūʿī - Tawdʿif* (Parthians), twenty - two Kings, who ruled 318 years<sup>1</sup>.
- (4) Sāsāniyān, thirty-one Kings, who reigned 527 years<sup>2</sup>.

*Chapter III.* The Prophet Muḥammad and his Companions and Descendants, in an introduction and six sections, *viz.*:

*Introduction*, on the pedigree, genealogy and kin of the Prophet.

- (1) Life of the Prophet, his wars, his wives, secretaries, relations and descendants.
- (2) The Orthodox Caliphs, who are reckoned as five, al-Ḥasan being included. Duration, from 10 Rabīʿ I, A.H. 11 to 13 Rabīʿ I, A.H. 41 (June 6, 632-July 17, 661), when al-Ḥasan resigned the supreme power to Muʾāwiya the Umayyad.

<sup>1</sup> The period between Alexander the Great and the fall of the Parthians (really about 550 years) is always under-estimated by Muhammadan writers, with the one exception (so far as I know) of Masʿūdī, who, in his *Kutubūʿī - Tanbīh waʿl-Ishrāf* (pp. 97-9), explains the political and religious motives which led the founder of the Sāsānian Dynasty, Ardāshīr-i-Bābakān, to reduce it deliberately by about one half.

<sup>2</sup> This period is over-estimated by more than a century. The duration of the dynasty was from A.D. 226 to 652.

- (3) The remainder of the twelve Imáms, excluding 'Alí and his son al-Ḥasan, who was poisoned in 49/669-70. Duration, 215 years and 7 months, from 4 Šafar, A.H. 49 to Ramaḍán, A.H. 264 (March 14, 669-May, 878).
- (4) Notices of some of the chief "Companions" (*Aṣ-ḥab*) and "Followers" (*Tābiʿín*) of the Prophet.
- (5) The Umayyad "Kings" (not regarded by the author as Caliphs), fourteen in number. Duration, 91 years, from 13 Rabīʿ I, A.H. 41 to 13 Rabīʿ I, A.H. 132 (July 17, 661-Oct. 30, 749).
- (6) The 'Abbasid Caliphs, thirty-seven in number. Duration, 523 years, 2 months and 23 days, from 13 Rabīʿ I, A.H. 132 to 6 Šafar, A.H. 656 (Oct. 30, 749-Feb. 12, 1258).

*Chapter IV.* Post-Islamic Kings of Persia, in twelve sections, *viz.*:

- (1) Saffárids, three Kings, who reigned 35 years, from 253/867 to 287/900, after which date their posterity continued for some time to rule over Sístán.
- (2) Sámánids, nine Kings, who reigned 102 years and 6 months, from Rabīʿ II, A.H. 287 to Dhu'l-Qa'da, A.H. 389 (April, 900 to Oct.-Nov. 999).
- (3) Ghaznawis, fourteen Kings, who reigned 155 years (30 years over most of Persia, and the remaining years in Ghazna), from 390/1000 to 545/1150-1.
- (4) Ghúris, five Kings, who reigned for 64 years, from 545/1150-1 to 609/1212-13.
- (5) Daylamis (or House of Buwayh), seventeen Kings, who reigned for 127 years, from 321/933 to 448/1056-7.
- (6) Seljúqs, in three groups, *viz.*:
  - (a) Of Persia, fourteen Kings, who reigned for 161 years, from 429/1037-8 to 590/1194.
  - (b) Of Kirmán, eleven Kings, who reigned for 150 years, from 433/1041-2 to 583/1187-8.

- (c) Of Asia Minor, eleven Kings, who reigned for 220 years, from 480/1087-8 to 700/1300-1.
- (7) Khwārazmshāhs, nine Kings, who reigned for 137 years, from 491/1098 to 628/1230-1.
- (8) Atábeks, in two groups, *viz.*:
  - (a) Of Diyār Bakr and Syria, nine Kings, who reigned for 120 years, from 481/1088-9 to 601/1204-5.
  - (b) Of Fārs (also called Salgharids), eleven Kings, who reigned for 120 years, from 543/1148-9 to 663/1264-5.
- (9) Ismaʿīlīs, in two groups, *viz.*:
  - (a) Of North Africa and Egypt (the Fāṭimid Caliphs), fourteen anti-Caliphs, who reigned for 260 years, from 296/908-9 to 556/1160.
  - (b) Of Persia (the Assassins of Alamūt), eight pontiffs, who ruled for 171 years, from 483/1090-1 to 654/1256.
- (10) Qarā-Khitāʿīs of Kirmān, ten Kings, who reigned for 85 years, from 621/1224 to 706/1306-7.
- (11) Atábeks of Luristān, in two groups, *viz.*:
  - (a) Of Lur-i-Buzurg, seven rulers, who reigned for 180 years, from 550/1155-6 to 730/1329-30.
  - (b) Of Lur-i-Kúchak, eleven rulers, who reigned 150 years, from 580/1184-5 to 730/1329-30.
- (12) Mongol ʿIl-khāns of Persia, thirteen Kings, who had reigned at the time of writing 131 years, from 599/1202-3 to 730/1329-30. "Hereafter," adds the author, "let him who will write the continuation of their history."

*Chapter V.* Account of men notable for their piety or learning, in six sections, *viz.*:

- (1) Imāms and Mujtahids (12 are mentioned).
- (2) "Readers" of the *Qurʾān* (9 are mentioned).
- (3) Traditionists (7 are mentioned).
- (4) Shaykhs and Šūfīs (about 300 are mentioned).

- (5) Doctors of Divinity, Law and Medicine (about 70 are mentioned).
- (6) Poets, of whom about 5 Arabic and 87 Persian poets are mentioned. The biographies of the latter have been translated and published by me in the *J.R.A.S.* for October 1900 and January 1901, and as a separate reprint.

*Chapter VI.* Account of Qazwín, the author's native town, in seven sections, *viz.*:

- (1) Traditions concerning Qazwín. Some 40 are given, of which 36 are said to be from an autograph copy of the *Tadwín* of ar-Ráfi'í'. Nearly all these agree in describing Qazwín as one of the "Gates of Paradise."
- (2) Etymology of the name of Qazwín.
- (3) Notable buildings of Qazwín; its nine quarters and architectural history from the time of Shápúr I, who was its original founder; its conquest by the Arabs, and conversion to Islám.
- (4) Its environs, rivers, aqueducts (*qanáts*), mosques, and tombs. Some of its inhabitants are said still to profess secretly the religion of Mazdak.
- (5) Notable men who have visited Qazwín, including "Companions" and "Followers" of the Prophet, Imáms and Calíphs, Shaykhs and '*ulamá*', Kings and *vazírs*, *kháqáns* and *amírs*.
- (6) Governors of Qazwín.
- (7) Tribes and leading families of Qazwín, including Sayyids; '*ulamá*'; Iftikhárís (of whom the actual representative, Malik Sa'íd Iftikhárú'd-Dín Muḥammad b Abú Nasr, had learned the Mongol and Turkí languages and writing, and had translated

<sup>1</sup> See G. le Strange's ed. and translation of our author's *Nuzhatu'l-Qulúb* ("E. J. W. Gibb Memorial" Series, vols. xxiii, 1, pp. 56-8 and xxiii, 2, pp. 62-3), where many of these traditions are given on the same authority. See also p. 88 *supra*, n. 5 *ad cal.*

*Kallā and Dimna* into the first, and the *Sindibād-nāma* into the second); Bázdārís or Muzaffarís; Bishārís; Burhánís; Hanafís; Hulwánís; Khálidís; Khalílís; Dabírán; Ráfí's; Zákánís; Zubayrís; Zádánís; Shírzáds; Tá'úsís; 'Abbásís; Ghaffárís; Fílwágúshán; Qadawís; Qarawuls; Tamímís; Karajís or Dulafís (one of whom was the cosmographer and geographer Zakariyyá b. Muḥammad b. Maḥmúd); Kiyás or Kaysís; Mákánís; Mustawfís (the author's own family, said to be descended from Hurr b. Yazíd ar-Riyáhl); Mú'mínán; Mukhtárán; Mu'áfíyán or Mu'áfáníyán; Marzubánán; Nishápúriyán; and Búlá-Tímúris or Tábábakán.

*Conclusion.* A tree of dynasties, or genealogical tree, based on that devised by Rashídu'd-Dín, but improved. This tree is, however, omitted in all the manuscripts which I have seen.

Having regard to the extent of the field covered by the *Tārīkh-i-Guzīda*, and its comparatively modest size (some 170,000 words), it is evident that it is of the nature of a compendium, and that no great detail can be expected from it. It is, however, a useful manual, and contains many interesting particulars not to be found elsewhere, while for contemporary history it is of first-rate importance, so that the need for a complete edition of the text had long been felt. Until the year 1910 the only portions accessible in print were:

- (1) The whole of chapter iv, on the Post-Islamic dynasties of Persia, edited in the original, with French translation, by M. Jules Gantin (Paris, 1903). Pp. ix + 623.
- (2) The whole of chapter vi, except the first section on the Traditions, containing the account of Qazwín, translated into French by M. Barbier de Meynard, and published in the *Journal Asiatique* for 1857 (Sér. v, vol. 10, pp. 257 *et seqq.*).

- (3) Section 6 of chapter v, the account of the Persian poets, translated by myself in the *J.R.A.S.* for October 1900 and January 1901.

In 1910, however, a *fac-simile* of a fairly accurate and ancient MS. (transcribed in 857/1453) was published in the "E. J. W. Gibb Memorial" Series (vol. xiv, 1), and this was followed in 1913 by an abridged English translation, with full Indices, by myself and Dr R. A. Nicholson (vol. xiv, 2), so that the whole work is now accessible to scholars, who can form their own opinion of its value.

In the preface of the *Ta'rikh-i-Guzida*, Hamdu'lláh Mustawfí speaks of a great historical poem on which he was then engaged, and of which he had at that time (730/1330) completed fifty and odd thousand couplets out of a total of 75,000. This poem, entitled *Zafar-náma*, the "Book of Victory," was actually completed five years later. It is essentially a continuation of Firdawsí's *Sháh-náma*, and the only known manuscript (Or. 2833 of the British Museum, a huge volume of 779 folios, transcribed in Shíráz in 807/1405, and bought in Persia by Mr Sidney Churchill for the Museum about 1885<sup>1</sup>) contains besides the *Zafar-náma* the revised text of the *Sháh-náma* on which the author had spent six years. The *Zafar-náma* begins with the life of the Prophet Muḥammad, and comes down to the author's own time, viz. to the year 732/1331-2, when Abú Sa'íd was still reigning. It comprises, as already said, 75,000 couplets, 10,000 couplets being assigned by the author to each of the seven and a half centuries of which he treats, or, according to the main chronological divisions of the work, 25,000 couplets to the Arabs, 20,000 to the Persians, and 30,000 to the Mongols. The author was forty years of age when he began it, and spent fifteen years on its composition, so that he must have been born about 680/1281-2. From

<sup>1</sup> For full description of this precious MS. see Rieu's *Persian Supplement*, No. 263, pp. 172-174, and also the *Athenaeum* for 1885, p. 314.

Dr Rieu's description, it is evident that the historical value of this work is by no means to be neglected: "the author," he says (*loc. cit.*, p. 173), "is very precise as to facts and dates, and his third book will be found valuable for the history of the Mongol period. He gives, for instance, on f. 512<sup>a</sup>, a very vivid description of the wholesale slaughter wrought by the Mongols in his native place, Qazwīn. His information was partly derived from his great-grandsire, Amīn Naṣr Mustawfī, who was ninety-three years old at the time." The following extract from this portion may serve as a specimen:

وزین رو بقزوین سُبَتای بچنگ ' در آمد بکردارِ غِرن پلنگ  
بدانگه که شد شهر دریای خون ' ده و هفت بودی ز ششصد فروز  
ز شعبان گذر کرده بد هفت روز

کی پیدا شد آن محنت و درد و سوز  
در آن وقت بُد حاکمِ این دیار ' مظفر لقب مہتری نامدار

#### واقعہ شہر قزوین

بحکمِ خلیفہ درین شہر ' ز کارِ حکومت ورا بود بہر  
چو لُکر درین مرز آمد بچنگ ' بستند دروازہا همچو سنگ  
ہر آمد بیارو بسی چنانجو ' بسوی مُغل کرد در جنگ رو  
سہ روز اندرین کس ندیدند راہ ' چہارم شہر اندر آمد سپاہ  
مُغل اندر آمد بقزوین دلیر ' سرِ ہمتکنان آوریدند زیر  
ندادند کس را بقزوین امان ' سر آمد سران را سراسر زمان  
ہر آنکس کہ بود اندر آن شہر پاک ' ہمہ کشتہ افکنده بُد در مغالہ  
ز خُرد و بزرگ و ز پیر و جوان ' نہاندند کس را بتن در روان  
زن و مرد ہرجا بسی کشتہ شد ' ہمہ شہر را بخت ہر گشتہ شد  
بسی خوب رویان ز بہر سپاہ ' بہکردند خود را بخیرہ تہاہ  
ز تخریبِ نبی ہی کران دختران ' فروزندہ چون ہر فلکِ اختران







ز بیمر بد لشکر رزمخواه<sup>۱</sup> نکون در فکندند خود را بجاه<sup>۲</sup>  
 همه شافعی مذهب اند آن دیار<sup>۳</sup> حنیفی نباشد یکی از هزار<sup>۴</sup>  
 در آن قتل بود از حنیفی شمار<sup>۵</sup> گوی بودند کشته ده و دو هزار<sup>۶</sup>  
 بهر بر فگنده بهر جایگاه<sup>۷</sup> تن گشتگان را بی راه و راه<sup>۸</sup>  
 نماید اندر آن شهر جای گذر<sup>۹</sup> ز بس کشته افگنده بی حد و مر<sup>۱۰</sup>  
 ز بیمر سپاه مغل هر کسی<sup>۱۱</sup> گریزان برفتند هر جا بسی<sup>۱۲</sup>  
 برفتند چندی بهجامع درون<sup>۱۳</sup> پُرانده جان و بدل پُر خون<sup>۱۴</sup>  
 چو بودند از آن دشمن اندیشناک<sup>۱۵</sup> فراز مقرنس نهان گشت پاک<sup>۱۶</sup>  
 بهمسجد مغل اندر آتش فگند<sup>۱۷</sup> زبانه بر آمد بچرخ بلند<sup>۱۸</sup>  
 باتش سقف و مقرنس بسوخت<sup>۱۹</sup> وزان کار کُفر و ستیو بر فروخت<sup>۲۰</sup>

"Thence<sup>1</sup> to the town of Qazwīn, Subutāy<sup>2</sup>  
 Like raging tiger came right speedily.  
 The tale of years at six, one, seven stood  
 When that fair town became a lake of blood,  
 And Sha'bān's month had counted seven days<sup>3</sup>  
 When it was filled with woe and sore amaze.  
 The governor who held the ill-starred town  
 Muẓaffar named, a ruler of renown,  
 Was, by the Caliph's most august command,  
 Set to control the fortunes of the land.

When came the hosts of war and direful fate  
 Firm as a rock they closed the city gate.  
 Upon the wall the warriors took their place,  
 And each towards the Mongols set his face.  
 Three days they kept the ruthless foe at bay,  
 But on the fourth they forced a blood-stained way.

<sup>1</sup> I.e. from Zanjan.

<sup>2</sup> The MS. has ستنای (s for š), but see the *Tārīkh-i-Jahān-gushā* ("E. J. W. Gibb Memorial" Series, xvi, 1), p. 115, l. 17.

<sup>3</sup> Sha'bān 7, A.H. 617 = October 7, A.D. 1220.

Fiercely the Mongols entered Qazwīn Town  
 And heads held high before were now brought down.  
 No quarter in that place the Mongols gave :  
 The days were ended of each chieftain brave.  
 Nothing could save the townsmen from their doom,  
 And all were gathered in one common tomb.  
 Alike of great and small, of old and young,  
 The lifeless bodies in the dust they flung :  
 Both men and women shared a common fate :  
 The luck-forsaken land lay desolate.  
 Many a fair one in that fearful hour  
 Sought death to save her from th' invaders' power :  
 Chaste maidens of the Prophet's progeny  
 Who shone like asteroids in Virtue's sky,  
 Fearing the lust of that ferocious host  
 Did cast them down, and so gave up the ghost.  
 Much in that land prevails the Shāfi'ite ;  
 One in a thousand is a Ḥanafite<sup>1</sup> ;  
 And yet they counted on that gory plain  
 Twelve thousand Ḥanafites amongst the slain !  
 In heaps on every side the corpses lay,  
 Alike on lonely path and broad high-way.  
 Uncounted bodies cumbered every street :  
 Scarce might one find a place to set one's feet.

In terror of the Mongol soldiery  
 Hither and thither did the people fly,  
 Some seeking refuge to the Mosque did go,  
 Hearts filled with anguish, souls surcharged with woe.  
 From that fierce foe so sore their straits and plight  
 That climbing forms the arches hid from sight.  
 The ruthless Mongols burning brands did ply  
 Till tongues of flame leapt upwards to the sky.  
 Roof, vault and arch in burning ruin fell,  
 A heathen holocaust of Death and Hell !"

Yet a third work produced by this industrious writer is the well-known geographical and cosmographical treatise entitled the *Nuz-hat'u'l-Qulūb*, or "Heart's Delight." Manuscripts of it are fairly common, but until 1915 the text was only generally accessible in the indifferent lithographed edition published

*Nuz-hat'u'l-  
Qulūb*

<sup>1</sup> Cf. *Nuz-hat'u'l-Qulūb* (Gibb Series, xxiii, 1), p. 59, last line.

at Bombay in 1311/1893-4. In 1915, however, a critical edition of the text was brought out by Mr G. le Strange in the "E. J. W. Gibb Memorial" Series (vol. xxiii, 1), and the English translation (vol. xxiii, 2), which is now in the Press, will shortly follow.

The *Nuz-hatu'l-Qulub* was composed five years later than the *Zafar-nāma*, during the period of anarchy which succeeded Abū Sa'īd's death, to which the author alludes with feeling. He was persuaded, he says, to undertake the work at the request of certain friends, who felt the want of a Persian work on geography, most of the works on that sub-

Sources of the  
*Nuz-hatu'l-*  
*Qulub*

ject being in Arabic. He enumerates amongst his sources the following works, which he has supplemented from his own observations during his travels through Persia: the *Šuvaru'l-Aqdīm* of Abū Zayd Aḥmad b. Sahl al-Balkhī<sup>1</sup>; the *Tibyān* of Aḥmad b. Abī 'Abdīllāh; the Road-book (*Masālik wa'l-Mamālik*) of Abū'l-Qāsim 'Abdu'llāh ibn Khurdādhbih<sup>2</sup>; and a work entitled the *Jahān-nāma*; besides nineteen other works, of which the enumeration will be found in Rieu's *Persian Catalogue*, pp. 418-419. The work is primarily divided into an Introduction (*I'tīlāḥ*), three Discourses (*Maqāla*), and an Appendix (*Khātima*). The third *Maqāla* is the important part of the work: all that precedes this deals with cosmography, the heavens, the earth, the three kingdoms, and man. This third *Maqāla*, which contains the geographical portion of the work, deals first with the geography of the two holy cities of Arabia and of Jerusalem; then with the geography of Persia, Mesopotamia and Asia Minor, with an appendix on the physical geography of Persia; then with the countries bordering on Persia, and some other lands never included in the Persian Empire.

<sup>1</sup> This author is perhaps identical with the "Ibnu'l-Balkhī" whose *Fārs-nāma* Mr G. le Strange intends to publish in the Gibb Series.

<sup>2</sup> He wrote about 230-4/844-8. See Brockelmann, vol. i, pp. 225-6. The text is included in de Goeje's valuable *Bibliotheca Geographorum Arabicorum*.

The Conclusion treats of the wonders of the world, especially of Persia. The book is of considerable value for a knowledge of the geography and condition of mediaeval Persia, and was largely used by Mr G. le Strange in the compilation of his *Lands of the Eastern Caliphate* before he published the edition mentioned on the preceding page.

Mention has been already made at the beginning of this chapter (p. 63 *supra*) of a small historical manual entitled *Nizdmu't-Tawdrīkh* (the "Order of Histories" or "Dates") by the well-known judge and *Qur'ān*-commentator Nāṣiru'd-Dīn al-Bayḍāwī, whose father held the same office under the Atābek Abū Bakr b. Sa'd-i-Zangī, the patron of the great poet Sa'dī. This dull and jejune little book, compiled in the year 674/1275, with a continuation, apparently added by the author, down to 683/1284-5, and a further continuation, probably by another hand, to 694/1294-5, contains an outline of general history from the time of Adam to the date last mentioned. It has not been published, and is probably not worth publishing, since it is doubtful whether it contains anything new or valuable, and whether it is calculated to add to the fame which its author enjoys as a juriscounsel, theologian and commentator<sup>1</sup>.

Another still unpublished historical manual of this period is that properly entitled *Rawḍatu ʿUlī'l-Albāb fī tawdrīkhī'l-Akābir wa'l-Ansāb* (the "Garden of the Intelligent, on the histories of the great, and on genealogies") compiled in 717/1317 by Abū Sulaymān Dāʿūd of Banākat (or Fanākat) in Transoxiana<sup>2</sup>. It is better known as the *Ta'rikh-i-Bandakat*, is obviously and indeed admittedly inspired by Rashīdu'd-Dīn's great work,

<sup>1</sup> For further particulars see Rieu's *Persian Cat.*, pp. 832-4.

<sup>2</sup> *Ibid.*, pp. 79-80. The only copy to which I have access is a MS. (unfortunately defective at beginning and end) from the Library of the late Sir A. Houtum-Schindler. It formerly belonged to that great bibliophile Prince Bahman Mīrzā Bahā'u'd-Dawla.

and comprises nine sections, called *qism*, as follows: (1) Prophets and Patriarchs; (2) ancient Kings of Persia; (3) the Prophet Muḥammad and the Caliphs; (4) Persian dynasties contemporary with the 'Abbásid Caliphs; (5) the Jews; (6) the Christians and Franks; (7) the Indians; (8) the Chinese; (9) the Mongols. In one respect it shows very clearly the influence of Rashídu'd-Dín's wider conception of history, for more than half the book is devoted to the non-Muslim peoples mentioned in the headings of the last five *qisms*, to wit the Jews, the European nations, including the Roman Emperors and the Popes, the Indians, the Chinese and the Mongols. The accounts given of these nations, though for the most part brief and dry, show some real knowledge of the chief facts, while the statements of non-Muslim religious doctrines are fair and devoid of acrimony or fanaticism. Baydāwí, on the other

Contrast between the histories of Baydāwí and Banákati, and its cause

hand, like most Persian historians not directly inspired by Rashídu'd-Dín, practically ignores all history except that which is connected with Islám and the Muḥammadan peoples, the ancient Kings of Persia, and the Hebrew Prophets and Patriarchs. This contrast between these two historical manuals is probably in large measure due to the fact that Baydāwí lived in Fárs, which, as we have seen, lay outside the great stream of communication between East and West set in motion by the Mongol dominion, while the author of the *Ta'rikh-i-Banákati* was from Transoxiana, and, as poet-laureate of Gházán Khán (701/1301-2), was doubtless familiar with the Mongol court and the many foreigners from distant lands who frequented it. His information about the Jews, Christians, Indians, Chinese and Mongols, though largely directly borrowed, often in the same words, from the pages of Rashídu'd-Dín, was nevertheless undoubtedly supplemented by what the author learned orally from representatives of the peoples in question. In no Persian history before the Mongol period and in few after it do we find so many

Wider range of Banákati's knowledge and interests

references to places, people, and historical events beyond the ken of most Muslim writers; places like Portugal, Poland, Bohemia, England, Scotland, Ireland, Catalonia, Lombardy, Paris and Cologne; people like the Roman Emperors from Romulus downwards, and the Popes from St Peter to the Pope contemporary with the author, who is said to be the two hundred and second in succession; and events like the different Church Councils, the Conversion of Britain to Christianity in the time of Pope Eleutherius, the Nestorian heresy, and the like. As a specimen of one of the more interesting passages the following account of printing from wood blocks in China is worthy of attention. Having described the care with which the Chinese transcribe historical and other passages from their ancient books, he says:

"Then, according to a custom which they have, they were wont and still continue to make copies from that book in such wise that no change or alteration can find its way into the text. And therefore when they desire that any book containing matter of value to them should be well written and should remain correct, authentic and unaltered, they order a skilful calligraphist to copy a page of that book on a tablet in a fair hand. Then all the men of learning carefully correct it, and inscribe their names on the back of the tablet. Then skilled and expert engravers are ordered to cut out the letters. And when they have thus taken a copy of all the pages of the book, numbering all [the blocks] consecutively, they place these tablets in sealed bags, like the dies in a mint, and entrust them to reliable persons appointed for this purpose, keeping them securely in offices specially set apart to this end on which they set a particular and definite seal. Then when anyone wants a copy of this book he goes before this committee and pays the dues and charges fixed by the Government. Then they bring out these tablets, impose them on leaves of paper like the dies used in minting gold, and deliver the sheets to him. Thus it is

Account of  
Chinese print-  
ing from the  
*Ta'rikh-i-*  
*Banukhail*



impossible that there should be any addition or omission in any of their books, on which, therefore, they place complete reliance; and thus is the transmission of their histories effected."

A third minor history of this period is the *Majma'u'l-Ansáb* ("Collection of Genealogies") of Muḥammad ibn 'Alī of Shabānkāra, who, like Fakhr-i-Banākatī, was a poet as well as a historian. Of this book there seem to have been two editions, the first issued in 733/1332-3, the second three years later and one year after the death of Abū Sa'īd. This work contains a summary of general history from the Creation to the time of writing, but I have unfortunately been unable to obtain or read a copy, and am indebted for these meagre particulars to Rieu's admirable *Persian Catalogue*, pp. 83-4. According to Ethé<sup>1</sup> the original edition perished when the house of Rashīdu'd-Dīn's son Ghiyāthu'd-Dīn Muḥammad was pillaged, and the author rewrote the book from memory, completing this second edition, according to Ethé, in 743/1342-3.

Two rhymed chronicles of this period also deserve notice, the *Shāhīnshāh-nāma* ("Book of the King of Kings"), or *Chīngīz-nāma* ("Book of Chīngīz"), of Aḥmad of Tabrīz, containing the history of the Mongols down to 738/1337-8 in about 18,000 verses, and dedicated to Abū Sa'īd; and the *Ghāzān-nāma* of Nūru'd-Dīn ibn Shamsu'd-Dīn Muḥammad, composed in 763/1361-2. Both works are very rare. Rieu has described a ms. of the first, copied in 800/1397-8, acquired by the British Museum at the sale of the Comte de Gobineau's library in 1885<sup>2</sup>; and I possess a fine ms. of the latter, copied at Tabrīz in 873/1468-9 for the Royal Library of Abu'n-Naṣr Ḥasan Beg Bahādur Khān, and given to me in August, 1909, by Dr Riḍā Tawfīq, then

<sup>1</sup> *India Office Pers. Cat.*, cols. 10-11, Nos 21 and 22.

<sup>2</sup> *Persian Suppl. Cat.*, No. 201, p. 135.

Deputy for Adrianople in the Turkish Parliament. Both works are written in the same metre (the *mutaqdrib*) as the *Shāh-nāma* of Firdawsī, of which they are imitations, but the second is only about half the length of the first (something between 9000 and 10,000 couplets)<sup>1</sup>. Neither of these two works appears to be of any exceptional merit either as history or poetry, though useful information about the period of which they treat could no doubt be extracted from them by patient examination.

<sup>1</sup> In the short prose preface describing how the poem came to be written for Sulṭān Uways, who had restored the pension enjoyed by the author, then fifty years of age, under Ghāzān Khān, the number of verses is stated as 10,000.

## CHAPTER III.

### THE POETS AND MYSTICS OF THE ÍL-KHÁNÍ PERIOD.

From the literary point of view the period which we are now considering is, as we have seen, chiefly remarkable for the quality and quantity of historical writers which it produced. That it was also rich in poetical talent cannot be disputed, but this is less remarkable, since at hardly any period was there a dearth of poets in Persia. Almost every well-educated Persian can produce moderately good verses on occasion, and it would be a hopeless and useless task even to mention all of those who, transcending the rank of mere versifiers, can fairly claim to be poets. Severe selection is necessary but not easy, for on the one hand due regard must be paid to the judgement of the poet's own countrymen, even when it does not entirely accord with our own; and on the other hand care must be taken not to overlook any poet of originality and talent merely because he has not found favour with the Persian biographers, who, especially in their treatment of contemporaries, are apt to be swayed by personal, political, and even religious prejudices and predilections.

In the period with which we are now dealing there lived at least a score of poets whose claims to consideration cannot be denied. The two greatest by far were Jalálu'd-Dín Rúmí and Sa'dí of Shíráz, of whom the former died in 672/1273 at the age of 66, and the latter about 690/1291 at the very advanced age, as is generally asserted, of 110 lunar years. Both these poets, therefore, belong rather to the period preceding this, and have accordingly

The two greatest poets who survived into this period, Jalálu'd-Dín Rúmí and Sa'dí, discussed in a previous volume

been already discussed in a previous volume<sup>1</sup>, to which the reader is referred. They might with equal justice have been included in this volume, which is the poorer for their omission, since their literary activity extended into the period which it covers, and both poets came into relations with some of its leading personages, Sa'dí with the *Shāhib-Dhūdān* and his brother 'Alá'u'd-Dín of the great Juwaynī family, and even with Abáqá Khán himself<sup>2</sup>, and Jalálu'd-Dín Rúmí with the unfortunate Parwána of Rúm, Mu'īnu'd-Dín, who was put to death by Abáqá for suspected complicity with the Egyptians in 675/1276-7<sup>3</sup>. It would be easy to devote many pages to each of them in this place without repeating anything that has been said before, but the difficulty is to limit rather than to extend the scope of this chapter, and, in spite of all temptations to the contrary, they must therefore be omitted here.

For similar reasons I shall content myself with a very brief mention of three other poets of this time whom many

Persian students, especially such as have pursued their studies in India, would place next to the two great poets mentioned above; I mean Amír Khusraw and Ḥasan of Dihlí and Badr-i-Chāch, all of whom are highly esteemed in India, but none of whom, so far as is known, ever visited, much less resided in Persia. To reduce the subject-matter of this book within any reasonable limits, it becomes more and more necessary to exclude the great and increasing number of Indian writers of Persian. Two considerations

Omission of poets who, though they wrote in Persian, were not of Persian race or residence

Grounds for excluding Indian-Persian literature

besides that of space seems to me to justify this procedure. The first is that, owing to the greater interest in India which naturally prevails in

<sup>1</sup> *Lit. Hist. of Persia*, vol. ii, pp. 515-539.

<sup>2</sup> See the English Introduction to vol. xvi, 1, of the "E. J. W. Gibb Memorial" Series (the *Jahān-gushā* of Juwaynī, edited by Mirzá Muḥammad), pp. lii-liv.

<sup>3</sup> See Bar-Hebraeus' *Mukhtasar-u'd-Duwal* (Beyroul ed. of 1890), pp. 501-3.

England, far more has been written about these Indian-Persian authors, whether poets or historians, than about the purely Persian men of letters. The second is that, so far as a foreign student may be permitted to express an opinion on matters of literary taste, this Persian literature produced in India, has not, as a rule, the real Persian flavour, the *btar* as the Irish call it, which belongs to the indigenous product. Without making any invidious comparisons, it will hardly be contested that there is just as good reason for treating the abundant Persian literature produced in India from the middle of the thirteenth to the middle of the nineteenth century as a separate subject as for a similar procedure in the case of the English literature produced in England and that produced in America; and that therefore the omission of Amīr Khusraw from this chapter is as justifiable as the omission of Walt Whitman from a modern English literary history, especially as a very long notice of the former is given in Elliot's *History of India*<sup>1</sup>. The same observation applies in lesser degree to the Persian writings produced in Afghānistān and Turkey respectively, though Persian still remains the natural speech of a large number of Afghans, and Turkish Sultans (notably the great Salīm "the Grim") have not disdained, even when at war with the Persians, to make use of their language for literary purposes. Exceptions will be made, however, especially in the period succeeding that included in this volume, in the case of native-born Persians who, attracted by the munificence of the Moghul Emperor of Dihlī, emigrated to India in the hopes of disposing of their intellectual wares more profitably than was possible in their own country.

The attention of those who read Urdū should be called

<sup>1</sup> Vol. iii, pp. 524-566.

<sup>2</sup> A most sumptuous edition of this Persian *Dīwān* of Sulṭān Salīm, edited by the late Dr Paul Horn of Strassburg, was printed by command of the German Emperor for presentation to the late Sulṭān 'Abdu'l-Ḥamīd in 1904. Of this rare and beautiful work I am fortunate enough to possess a copy.

to a very excellent modern book entitled *Shirru'l-'Ajam*

Note on a good ("Poetry of the Persians") by the late Shiblī Nu-  
modern Urdū 'mānī, lithographed at 'Alī-gaṛh in two volumes  
work containing in or about 1325/1907, and containing critical  
critical studies of Persian poets studies of about a score of the classical poets of

Persia from Firdawsī and his predecessors to Ḥāfiẓ. Amongst these a long notice<sup>1</sup> is devoted to Amīr Khusraw of Dihlī, which contains incidentally a good deal of information about his friend, contemporary and fellow-poet Ḥasan of Dihlī. Those who do not read Urdū may be referred to another excellent and scholarly work produced by Indian scholarship under the auspices of my friend Sir Edward Denison Ross, the *Catalogue of the Arabic and Persian Manuscripts in the Oriental Public Library at Bankipore*, of which the first volume, containing the Persian poets from Firdawsī to Ḥāfiẓ, was published at Calcutta in 1908. Twenty pages of this volume (pp. 176-195) are devoted to Amīr Khusraw and his various works, and the four following pages to his friend Amīr Ḥasan. Both were disciples of the great Saint Nizāmu'd-Dīn Awliyā, who died in 725/1324, only seven months before Amīr Khusraw, who was buried beside him. Amīr Ḥasan only survived them a few (probably two) years.

Amīr Khusraw, not less notable as a musician than as a poet, was of Turkish race, his father Amīr Sayfu'd-Dīn Maḥmūd having fled before the Mongols from the region of Balkh to India, where he finally settled at Patyālī. There the poet was born in 651/1253. He was therefore seventy-one years old when he died, and "lived to enjoy the favour of five successive kings of Dihlī." He was enormously productive; Dawlat-shāh credits him with nearly half a million verses. Of these "Mīrzā Bāysunqur, after ceaseless efforts, succeeded in collecting 120,000," but having subsequently discovered 2000 more from his *ghazals*, he "concluded that it would be

Brief account of  
Amīr Khusraw

<sup>1</sup> *Op. laud.*, vol. ii, pp. 107-195.

very difficult for him to collect the complete work of the poet, and gave up the idea for ever<sup>1</sup>."

Although, for the reasons given above, I do not propose to speak at length of Amīr Khusraw, yet, in accordance with the well-known Arabic saying<sup>2</sup> of which the gist is that what cannot be fully included need not therefore be wholly omitted, I shall give here "for good luck and a blessing" (*tayammun<sup>an</sup> wa tabarruk<sup>an</sup>*) one short extract from his *Laylā wa Majnūn* in which he mourns, with a remarkable touch of feeling, the death of his mother and younger brother, both of whom died in 698/1298-9. The poet's love for his mother, which is in strong contrast with his lack of appreciation of his daughter, is one of the most attractive features of his character<sup>3</sup>.

امسال دو نور ز اخترم رفت، هر مادر و هر برادرم رفت،  
 يك هفته ز بخت خفته من، گم شد دو مه دو هفته من،  
 بخت از دو شکنجه داد پیچم، چرخ از دو طمانچه کرد هیچم،  
 ماتم دو شد و غم دو افتاد، فریاد که ماتم دو افتاد،  
 حیف است دو داغ چون منی را، يك شعله بس است خرمی را،  
 يك سینه دو بار بر نگیرد، يك سر دو خار بر نگیرد،  
 چون مادر من بزیر خاکست، گر خاک بسر کنر چه باکست،  
 ای مادر من کجائی آخر، روی از چه نمی نمائی آخر،  
 خندان ز دل زمین برون آئی، بر گریه زار من ببخشی،  
 هر جا که ز پای تو غباریست، مارا ز بهشت یادگاریست،  
 ذات تو که حفظ جان من بود، پشت من و پشیمان من بود،

<sup>1</sup> See the *Bankipore Catalogue* mentioned above, vol. i, pp. 176-7, and my edition of *Dawlat-shāh*, p. 240.

<sup>2</sup> ما لا يُدرَك كَلَه لا يترك كَلَه،

<sup>3</sup> The five verses addressed to his daughter, who appears to have been called 'Aṣṣifa, will be found on p. 125 of vol. ii of the *Shi'ru'l-'Ajam*, and the verses to his mother on pp. 126-7.

روزی که لب تو در سخن بود<sup>۱</sup>    پند تو صلاح کار من بود  
امروز منم بهر پیوند<sup>۱</sup>    خاموشی تو همی دهد پند<sup>۱</sup>

"A double radiance left my star this year :  
Gone are my brother and my mother dear.  
My two full moons have set and ceased to shine  
In one short week through this ill luck of mine.  
By double torture I am racked of Fate,  
By double blow doth Heaven me prostrate.  
Double my mourning, double my despair ;  
Alas that I this double grief must bear !  
Two brands for one like me is't not a shame ?  
One fire's enough to set the stack aflame.  
One breast a double burden should not bear,  
One head of headaches cannot hold a pair.  
Beneath the dust my mother lieth dead ;  
Is't strange if I cast dust upon my head ?  
Where art thou mother mine, in what strange place ?  
Canst thou not, mother, show me thy dear face ?  
From heart of earth come smiling forth once more,  
And take compassion on my weeping sore !  
Where'er in days gone by thy feet did fall  
That place to me doth Paradise recall.  
Thy being was the guardian of my soul,  
The strong support which kept me safe and whole.  
When'er those lips of thine to speech were stirred  
Ever to my advantage was thy word.  
To-day thy silence makes its dumb appeal,  
And lo, my lips are closed as with a seal !"

Badr-i-Chāch, another poet of Transoxiana, has a considerable reputation in India but is practically unknown in Persia. The town of Chāch or Shāsh of which he claimed to be the "Full Moon" (*Badr*) is the modern Tāshkand. His poetry, which I have never read, but of which Sir H. Elliot has translated specimens in his *History of India*<sup>1</sup>, is reputed very difficult, a common characteristic of the Persian poetry produced by men of Turkish race or writing under Turkish influence and patronage, but not in itself, from our point of view, a reason for including him in this survey.

<sup>1</sup> Vol. iii, pp. 567-573.

Amir Khusrāw's  
lament on his  
mother's death

Badr-i-Chāch



Mention may here be made of a little-known poet called Qānī'ī, who fled from his native town of Tūs in Khurāsān before the terrible Mongol invasion, escaped to Qānī'ī<sup>1</sup> India, and thence made his way westwards by Aden, Mecca, Medina and Baghdād to Asia Minor, where he attached himself to the court of the Seljūq rulers of Qonya (Iconium), for whom he composed an immense versified history of the dynasty on the model of the *Shāh-nāma*, and a metrical rendering of the celebrated *Book of Kalīla and Dimna*, of which a manuscript (Add. 7766) belonging to the British Museum is described by Rieu<sup>2</sup>, from whom these particulars are taken. In virtue of these and other poetical productions, of which he boasted that they filled thirty volumes and amounted to 300,000 *bayts*, he received the title of *Maliku'sh-Shu'arā* ("King of Poets" or Poet Laureate), and he lived long enough to compose an elegy on the death of the great Jalālu'd-Dīn Rūmī, who died, as already mentioned, in 672/1273.

Another early but little-known poet of this period is Pūr-i-Bahā-yi-Jāmī, to whom Dawlat-shāh<sup>3</sup> devotes an article containing but few facts about his life, to which Pūr-i-Bahā-yi-Jāmī<sup>4</sup> other biographical works, such as the *Haft Iqlīm*, *Atash-kada*, *Majma'u'l-Fuṣṣahā*, etc. add but little. His original patron was Khwāja Wajīlu'd-Dīn Zangī (Dawlat-shāh) or Ṭāhir-i-Faryūmadī (*Haft Iqlīm*), but he afterwards enjoyed the patronage of the great *Shāhib Dīwān*. He seems to have been fond of quaint conceits and *tours de force*, and Dawlat-shāh cites an ingenious poem of his, containing 28 *bayts*, in which he made use of as many Mongol and Turkish words and technical terms as possible, as when he says<sup>5</sup>:

قامان طره‌های تو چون کلاک بخشیان

کردند مشق بر رخ تو خط آغوری

<sup>1</sup> Rieu's *Brit. Mus. Pers. Cat.*, pp. 582-4.    <sup>2</sup> Pp. 181-5 of my edition.

<sup>3</sup> *Loc. cit.*, p. 182, lines 22-3.

"The wizards of thy tresses, like the pens or the *bakhshs*,  
Have practised on thy cheek the Uyghúr writing<sup>1</sup>."

The following quatrain, addressed to a friend who had lost a tooth, is also rather neat.

گر شد تهری ز درج نوشینت گهر  
در حسن نگشت هیچ تمکینت گهر  
صد ماه ز اطرافِ رخت می تابد  
گو باش ستاره ز پروینت گهر

"If a pearl is missing from thy sweet casket  
Thy dignity is in no wise diminished in the matter of beauty.  
A hundred moons shine from the corners of thy cheek  
What matter if one star be missing from thy Pleiades?"

The two following poems by Púr-i-Bahá, written in the grand style cultivated by court poets, and filled with elaborate word-plays and far-fetched metaphors, are chiefly interesting because they can be exactly dated. The first refers to the destruction of Nishápúr by an earthquake in 666/1267-8, and the second to its restoration in 669/1270-1 by order of Abáqá. Both are taken from that rare work the *Mujmal* of Faṣḥí of Khwáf<sup>2</sup>.

ز زخمِ زلزله زیر و زبر شدست چنانك  
سهاك زیر سهاك شد سهاك فوازِ سها  
بجور و قهر بر انداختش ز بُن بُنیاد  
بگُل و جزء فرو ریختش ز هر اجزا

<sup>1</sup> See d'Ohsson, vol. i, p. 17, who defines "les Cames" (*Qdmán*) as "ministres de leur culte grossier, qui étaient à la fois magiciens, interprètes des songes, augures, aruspices, astrologues et médecins." The *bakhshs* were the scribes who wrote the old Uyghúr character, which continued to be used in Turkistán until the fifteenth century of our era.

<sup>2</sup> Only four MSS. of this work are known to exist, two in Petrograd and two in Cambridge. See my article on this rare book in the number of the *Muslon* published at the Cambridge University Press for the exiled Belgian professors in 1915, pp. 48-78.

نهاده سر بزمینِ بی سجود مقصوره<sup>۱</sup>  
 مناره قامتِ خود بی رکوع کرده دوتا<sup>۱</sup>  
 کتابخانه نگون رسمِ مدرسه مدروس<sup>۱</sup>  
 خراب مسجد آدینه منبر اندر وا<sup>۱</sup>  
 گمان مبر که ز نقصان او بُد این نکبت<sup>۱</sup>  
 ز من بهرس اگر نیست باورت که چرا<sup>۱</sup>  
 چو حق عنایتِ بسیار داشت در حق او<sup>۱</sup>  
 نظر فگند بر احوالِ او بچشمِ رضا<sup>۱</sup>  
 چو هیبتِ نظر و پرتو تجلّی او<sup>۱</sup>  
 بر اوفتاد ز هیبت در اوفتاد ز پا<sup>۱</sup>  
 نه از تجلّی او گوه طور پاره شدست<sup>۱</sup>  
 کلیم چون بدعا خواست از خدای لقا<sup>۱</sup>

"Through the shakes and knocks of the earthquake shocks it is upside  
 down and awry,  
 So that 'neath the Fish is Arcturus<sup>1</sup> sunk, while the Fish is raised to  
 the sky.  
 That fury and force have run their course, and its buildings are over-  
 thrown,  
 And riven and ruined are whole and part, and the parts asunder strown.  
 Not in worship, I ween, are its chapels seen with spires on the ground  
 low lying,  
 While the minarets stoop or bend in a loop, but not at the bedesmen's  
 crying.  
 The libraries all are upside down, and the colleges all forsaken,  
 And the Friday Mosque in ruins is laid, and the pulpits are shattered  
 and shaken.  
 Yet do not suppose that this ruin arose from the town's ill destiny,  
 But ask of me if thou fain wouldst see the wherefore of this and the why.

<sup>1</sup> Arcturus (*Simdk*) is accounted one of the highest stars in  
 heaven. In the popular cosmogony of the less educated Muslims, the  
 earth is supposed to be supported by a great fish (*Samak* in Arabic,  
*Máht* in Persian) which swims in a vast ocean contained by banks of  
 cloud. Hence the Arabic expression *mina's-Samak ila's-Simdk* ("from  
 the Fish to Arcturus"), corresponding to the Persian *az máh tá bi-máhi*  
 ("from the Moon to the Fish"), meaning from the highest to the  
 lowest.

'Twas because the Lord had such high regard for this old and famous place  
That He turned His gaze on its fashions and ways with the eyes of  
favour and grace,  
And such was the awe which His glance inspired, and His Light's  
effulgent rays  
That with shaking feet to earth it fell for fear of that awful blaze.  
For did not the Mountain of Sinai once fall down and crumble away  
Where Moses stood, and the Face of God to behold with his eyes did  
pray?"

جو کهنه بود و قدیمی بناه نیشاپور  
نهاد روی سوی او خرابی از هر جا  
خدای خواست که بازش ز نو بنا سازند  
بعهد دولت نوشیروان عهد ابقا  
خدایگان جهان بادشاه روی زمین  
جہالکشای عدوبند شاه شهر کشا  
بسال ششصد و شصت و نه اتفاق افتاد  
بنا نهادن این شهر شهر زبیا  
اواخر رمضان آفتاب و زُهره بشور  
قهر بحوت و عطار دشت در جوزا  
بنا نهادن شهر نَوْت مبارک باد  
بعهد دولت تو شهر باد هر صحرا  
بدولت تو نیشاپور کهنه نو شد باز  
بسان پیر غرق گشته کو شود برنا  
سه چیز باد و بهاناد هر سه تا بآید  
بقاخواجہ دگر شهر و شعر پور بها

"The buildings of Nishápúr Time had striven to displace  
And Ruin wide from every side had thither turned its face.  
God willed that men should once again its buildings strive to raise  
In the reign of just Abáqá, the Núshirwán of our days.  
Of all the world the lord is he, of all the earth the king,  
Foe-binder, world-subduer he, all kingdoms conquering.  
It happened in the year six-hundred and three-score and nine  
That from its ruins rose again this city famed and fine.

Venus and Sol in Taurus, Ramaḍán was ending soon ;  
 In Gemini stood Mercury, in Pisces stood the Moon.  
 May this new town's foundation to thee a blessing bring,  
 And every desert in thy reign bear towns as flourishing !  
 By thy good luck Nishápúr old is now grown young again,  
 Like to some agéd dotard who his boyhood doth regain.  
 Three things, I pray, may last for aye, while earth doth roll along  
 The Khwája's<sup>1</sup> life, the city's luck, and Púr-i-Bahá's song !"

Not very much need be said, or indeed, is known, about Imámí of Herát, whose full name, according to the author of the *Tārkh-i-Guzda*, was Abú 'Abdi'lláh Imámí of Herát Muḥammad b. Abú Bakr b. 'Uthmán. He was the panegyrist of the rulers and ministers of Kirmán, and died, according to the *Majma'u'l-Fuṣahā*<sup>2</sup> in 667/1268-9. An extraordinarily complicated acrostic on his own name, composed by him according to the terminology of the state accountants, will be found in the *Guzda*<sup>3</sup>. The highest compliment which he ever received was probably that paid him by his contemporary Majdu'd-Dín Hamgar, in reply to a versified question addressed to the latter poet by Mu'ínu'd-Dín the Parwána, Malik Iftikháru'd-Dín, Núru'd-Dín Rasadí, and the *Ṣaḥīb-Diḥwán* Shamsu'd-Dín, enquiring his opinion as to the respective merits of himself, Sa'dí and Imámí<sup>4</sup>. His reply was as follows :

ما كرجه بنطق طوطی خوش نفسیر  
 بر شکر گفته‌های سعدی ماسیر  
 در شیوه شاعری باجماع امیر  
 هرگز من و سعدی بامامی نرسیر

" Though I in song am like the tuneful birds,  
 Fly-like I sip the sweets of Sa'dí's words ;  
 Yet all agree that in the arts of speech  
 Sa'dí and I can ne'er Imámí reach."

<sup>1</sup> Probably the *Ṣaḥīb-Diḥwán* is meant. <sup>2</sup> Vol. i, p. 98.

<sup>3</sup> See my translation of this section of the work (ch. v, § 6) in the *J.R.A.S.* for Oct. 1900 and Jan. 1901, pp. 13-15 of the separate reprint.

<sup>4</sup> These verses are given by Dawlatsháh, p. 166, l. 24—p. 167, ll. 1-9 of my edition.

To this Imámí replied in the following complimentary quatrain<sup>1</sup>:

در صدر بلاغت ارچه با دست رسر<sup>2</sup> در عالمِ نظر ارچه مسیحا نفسر<sup>3</sup>  
دائر که بخاکِ درِ دستورِ جهان<sup>4</sup> سَهْبَانِ زمانه مجدِ همگر نرسر<sup>5</sup>

"Though throned in power in eloquence's fane,  
And, Christ-like, raising song to life again,  
Ne'er to the dust of Majd-i-Hamgar's door,  
That Sahbân of the Age<sup>2</sup>, can I attain."

Sa'dí, on the other hand, vented his spleen in the following verse:

هر کس که بیایگاه سامی نرسد<sup>6</sup> از بخت بد و سیاه کامی نرسد<sup>7</sup>  
همگر چو بعمر خود نکردست نیاز<sup>8</sup> آری چه عجب گر بامامی نرسد<sup>9</sup>

"Who'er attaineth not position high  
His hopes are foiled by evil destiny.  
Since Hamgar flees from all who pray or preach,  
No wonder he 'can ne'er Imámí reach<sup>2</sup>.'"

The poems of Imámí, so far as I am aware, have never been published, nor are manuscripts of them common. In my necessarily limited investigations I have made use of the British Museum manuscript Or. 2847. One of the prettiest of his poems which I have met with occurs on f. 98<sup>a</sup> of that manuscript, and runs as follows:

يك روز بود عيد بيك سال بيك بار<sup>10</sup>  
همواره مرا عيد ز دیدار تو هموار<sup>11</sup>  
يك روز بشاخ اندر پُر بار بود كل<sup>12</sup>  
روی تو مرا هست همیشه كُلِ پُر بار<sup>13</sup>  
يك روز بنفشه برو از باغ بدسته<sup>14</sup>  
زلفین تو پیوسته بنفشه است بخروار<sup>15</sup>

<sup>1</sup> British Museum MS. Or. 3713, f. 179<sup>b</sup>.

<sup>2</sup> Sahbân ibn Wâ'il, an ancient Arab, whose eloquence is proverbial.

<sup>3</sup> There is an untranslatable pun here, for *Imámí* means the position of an Imám, or leader in prayer, as well as being the poet's *nom de guerre*.

<sup>4</sup> MS. چنبر, which I have emended on account of the metre.

يك هفته پدیدار بود نرگسِ دشتی،  
 آن نرگسِ چشمرِ تو همه ساله پدیدار،  
 نرگس نبود تازه که بیدار نباشد،  
 تازه است سیه نرگسِ تو خفته و بیدار،  
 باشند سمن زاران بهنگامِ بهاران،  
 بر سنبلِ تو هست شب و روز سمن زار،  
 از جعدِ سیاهِ تو رسد فیضِ بسنبل،  
 کین مایه، جان آمد و آن مایه، عطار،  
 این را وطن از سیر شد آنرا وطن از سنگ،  
 این از بر سرِ سهی آن از بر کُپسار،  
 سرو است که در باغ همه ساله بود سبز،  
 با قدِ تو آن سرو بود کوژ و نکونار،

"We celebrate the New Year's Feast but once in all the year ;  
 A Feast perpetual to me affords thy presence dear.  
 One day the roses hang in clusters thick upon the tree ;  
 A never-failing crop of roses yield thy cheeks to me.  
 One day I gather violets by the bunch in gardens fair,  
 But violets by the sheaf are yielded by thy fragrant hair.  
 The wild narcissus for a single week the field adorns ;  
 The bright narcissus of thine eye outlasts three hundred morns.  
 The wild narcissus must its freshness lose or vigil keep<sup>1</sup> ;  
 To thy narcissus-eyes no difference waking makes or sleep.  
 Fragrant and fair the garden jasmine is in days of Spring,  
 But round thy hyacinths<sup>2</sup> the jasmine-scent doth ever cling.  
 Nay, surely from thy curls the hyacinths their perfume stole,  
 These are the druggist's stock-in-trade and those food for the soul.  
 Those from a ground of silver<sup>3</sup> spring, and these from heaps of stone ;  
 Those crown a cypress-form, while these adorn some upland lone.  
 There is a garden-cypress which remains for ever green,  
 Yet by thy cypress-stature it appears uncouth and mean."

Imámí was for some time patronized by Fakhru'l-Mulk

<sup>1</sup> A flower "keeps vigil" when it is fully open.

<sup>2</sup> "Hyacinth" (*sunbul*) is a common poetical metaphor for hair.

<sup>3</sup> Meaning the fair, silver-like skin.

of Khurásán<sup>1</sup>, who on one occasion submitted to him the following versified enquiry<sup>2</sup>:

"What says that master of the Law, chief scholar of our land,  
Our guide in doctrine and belief, to this which we demand:  
Suppose a cat at dead of night feloniously should steal  
A cage of pigeons or of doves, and make therefrom a meal,  
Would Retribution's Law revealed the owner justify  
If he in vengeance for the birds should doom the cat to die?"

To this enquiry, Imámí answered as follows:

"A subtle question this indeed! The palate of the mind  
Therein thy nature's fragrance fair and reason rare doth find!  
No vengeance falls upon the cat, for nowhere hath implied  
Our Prophet in his Holy Law that such is justified.  
Have cats which hunt for birds less right than catkins<sup>3</sup> on the tree?  
Their claws upon the branch they spread whene'er a bird they see.  
So, if his own white arm he seeks to keep secure from pain,  
Let him avoid with Pussy's blood his hand and arm to stain.  
If he the pigeon seeks to save, the dove to keep alive,  
To hang their cages out of reach he surely could contrive!"

Poetical interrogations of this sort seem to have been the fashion at this time, for certain people of Káshán addressed a similar versified question as to the respective merits of the poets Anwarí and Zahir of Fáryáb to Majdu'd-Dín Hamgar, and to this same question Imámí also thought good to reply in verse. The text and translation of this correspondence, including the question and the two answers, all in verse, are given in the *Ta'rikh-i-Guzida*<sup>4</sup>, to which the curious reader is referred. Majdu'd-Dín Hamgar's reply contains the date when it was written, viz. the end of Rajab, 674 (Jan. 19, 1276), and both he and Imámí agree in preferring Anwarí to Zahir, a judgement in which nearly all competent critics will concur.

<sup>1</sup> Apparently that same minister Fakhru'l-Mulk Shamsu 'd-Dawla, to whom several of Imámí's poems are dedicated.

<sup>2</sup> For the original verses, which it would be superfluous to reprint here, see my edition of Dawlatsháh, p. 169.

<sup>3</sup> Catkins are called *gurbó-i-bád*, "willow-cats," in Persian.

<sup>4</sup> See pp. 60-64 of the separate reprint of my translation of this portion (ch. v, § 6) published in the *J.R.A.S.* for Oct. 1900 and Jan. 1901.



Majdu'd-Dín's claim to prefer Imámí's poetry not only to his own but to Sa'dí's, on the other hand, cannot be taken seriously, and must have been prompted by some personal motive, such as a desire to please Imámí or to annoy Sa'dí. All Persian writers who have noticed this matter at all have expressed amazement at the view which Majdu'd-Dín Hamgar saw fit to advance; for in truth Imámí's poetry, so far as we can judge from the specimens given by Dawlat-sháh<sup>1</sup> and in the *Átash-Kada*<sup>2</sup> and the *Majma'u'l-Fuṣahá*<sup>3</sup>, has no special distinction or originality, while Sa'dí's claim to be reckoned among the half-dozen greatest poets of his country has never been disputed.

Majdu'd-Dín Hamgar was, according to the *Ta'rikh-i Guzida*, a native of Yazd, and a *protégé* of Bahá'u'd-Dín

Majdu'd-Dín  
Hamgar

Juwaynī, the high-handed governor of Fárs, who died in 678/1279<sup>4</sup>. When the poet came from

Yazd to Isfahán, he left his elderly wife behind him, but she soon followed him. News of her arrival was brought to the poet by one of his pupils, who said, "Good news! Your lady has alighted in the house." "Good news," replied Majdu'd-Dín, "would rather be that the house had alighted on her!" The lady, to whom this speech was reported, reproached her husband for his unkind words, quoting the quatrain of 'Umar Khayyám beginning:

پیش از من و تو لیل و نهارى بودست

"Days changed to nights ere thou wert born, or I<sup>5</sup>."

"Before me, perhaps," replied Majdu'd-Dín, "but Heaven forbid that day and night should have existed before thee!"

According to Dawlatsháh<sup>6</sup>, Majdu'd-Dín Hamgar boasted descent from Núshírwán the Sásánian, and was on this

<sup>1</sup> Pp. 167-170 of my edition.

<sup>2</sup> P. 137 of the lithographed edition of 1277/1860-1.

<sup>3</sup> Vol. i, pp. 98-101.

<sup>4</sup> See p. 21 *supra*.

<sup>5</sup> See E. H. Whinfield's text and translation in *Trubner's Oriental Series* (1883), No. 33 (pp. 24-5).

<sup>6</sup> P. 176 of my edition.

account a somewhat privileged person at the courts which he frequented. To this alleged genealogy the poet alludes in the following verses<sup>1</sup>:

بر من زمانه کرد هنرها همه و بال  
 وز غم بریخت خونِ جوانیر چرخ زال  
 کلکمر ز دست بستد تیرِ حسود شکل  
 بر من کمان کشید سپهرِ کمان مثال  
 چرخها چه خواهی از منِ عورِ برهنه پای  
 دهرها چه خواهی از منِ زارِ شکسته بال  
 از چشمِ باز توخته کن لقمهای بومر  
 وز رانِ شیر ساخته کن طعمه شغال  
 از زخمِ او چو طبل نناهر بپیچ روی  
 ور خود ز پشت من بمثل بر کشد دوال  
 ای پای پیل فتنه مرا نرمتر بکوب  
 ای دست چرخ سفله مرا سختتر بهمال  
 از مالشی که یافت دلیر روشنی گرفت  
 روشن شود هر آینه آئینه از صقال  
 وقتی چنین که شاخ گل از خاک بر دمید  
 طالع ذکر که بخت مرا خشک شد نهال  
 عبیر همین که نیستم از نطفه حرام  
 جرّمر همین که زاده‌ام از نسبت حلال  
 هستم ز نسلِ ساسان نر تخمه تکین  
 هستم ز صلبِ کسری نر دوده پنال  
 شعری بخوش مذاقی چون چاشنی وصل  
 کلکی بنقشبندی چون صورت خیال  
 زلفی ندیده چشمِ کس از من بوقت جود  
 لا نا شنوده گوشِ کس از من گه سؤال  
 دلوا نشاطِ لہو نباشد پس از شباب  
 خورشیدرا فروغ نباشد پس از زوال

<sup>1</sup> Cited in the *Majma'ul-Fuṣṣḥā*, vol. i, p. 596.

"My virtues all a cruel age hath made for me a bane ;  
 My youthful blood the aged Sphere hath shed in grief and pain.  
 The envious Mercury<sup>1</sup> hath plucked the pen from out my hand,  
 The arching Heaven hath drawn a bow to smite me where I stand.  
 O Sphere, what would'st thou of me, a poor, bare-footed thing ?  
 O Time, what seek'st thou from me, a bird with broken wing ?  
 Make of the falcon's eyes a dish to satisfy the owl :  
 Make of the lion's thighs the food for which the jackals prowl.  
 In no wise like the noisy drum will I his blows bewail,  
 Although his lashes on my back descend as falls the flail.  
 O foot of trouble's elephant, prithee more gently press !  
 O band of this ignoble Sphere, increase my dire distress !  
 Through tribulations bravely borne my heart hath grown more bright,  
 As mirrors gain by polishing in radiancy and light.  
 What time the rose-bush from the dust doth raise its flowering head,  
 The sapling of my luck (what luck !) hath withered and is dead.  
 My fault is this, that I am not from some base seed upgrown ;  
 My crime is this, that noble is the pedigree I own.  
 The sons of Sásán, not Tígn, my ancestors I call ;  
 I'm of the race of Kísrá, not the household of Inál<sup>2</sup>.  
 My verse is sweet and exquisite as union with the fair :  
 My pen in picture-painting hath the gifts of fancy rare.  
 No eye hath seen an impulse mean impede my bounty's flow :  
 The ear of no petitioner hath heard the answer ' No !'  
 When youth is gone, from out the heart all love of play is cast :  
 And lustre fadeth from the sun which hath the zenith passed."

Majdu'd-Dín Hamgar wrote poems in praise of Shamsu'd-Dín Muḥammad the *Ṣāhib-Diwán* as well as of the Atábek

Sa'd b. Abú Bakr. Manuscripts of his poems are rare, but a fine old manuscript (Or. 3713) in the British Museum, transcribed in the years A.D. 1293-8 by the poet's grandson, contains a number of his quatrains. Unlike the quatrains of 'Umar Khayyám, Abú Sa'íd b. Abi'l-Khayr, and other masters of this style of verse, Majdu'd-Dín's quatrains deal less with

Quatrains of  
 Majdu'd-Hamgar

<sup>1</sup> Mercury is the planet which presides over the destinies of authors, scribes and poets.

<sup>2</sup> *Tígn* or *Tagín* is a suffix of Turkish names (e.g. Subuk-tígn, Alp-tígn, etc.) and *Inál* is another common Turkish name or title. *Kísrá* is the Arabic form of Khusraw ("Chosroes"), the proper name of Nushírwán and Parwiz, and the generic name for all the kings of the Royal House of Sásán.

mystical and philosophical ideas than with concrete things and persons. Some are merely abusive epigrams, such as the following :

آن مادرِ شوم فرج چون زاد ترا  
از گنجه بابه‌خار فرستاد ترا  
و آن دایه<sup>۱</sup> خوک خوار سگبان بخدا  
شیر سگ و خونِ خوک می داد ترا

"Born of a mother of accursed womb  
From Ganja's town to Abkház thou didst come,  
Where that dog-training swineherd nurse of thine  
Fed thee on dog's milk and the blood of swine."

The following, expressing the poet's love of travel, is too ingenious in its word-plays to admit of adequate translation :

ای چرخِ عنانم از سفر هیچ متاب<sup>۱</sup>  
ناتم ز سوندیب ده آبم ز سراب<sup>۱</sup>  
هر شام ز بامیان دهر قرصی نان<sup>۱</sup>  
هر بام ز شام ده مرا شربتِ آب<sup>۱</sup>

"O heaven, never turn aside my reins from wandering :  
Give me my bread from Sarandīb (Ceylon), my water from Saráb :  
Grant me each evening (*shám*) a loaf of bread from Bámiyán,  
And every morning (*bám*) give me a draught of water from *Shám*  
(Damascus)."<sup>1</sup>

In the two following quatrains he laments his advancing age :

آن شد که دلم ز طبع چون آتش و آب<sup>۱</sup>  
می ریخت بدیه‌های چون دُرِ خوشاب<sup>۱</sup>  
عشقی و جوانشی و کامِ دل بود<sup>۱</sup>  
وین هر سه دگر باره نبینم بخواب<sup>۱</sup>

<sup>1</sup> *Sarandīb*, from the Sanskrit *Svarna-dīpa*, is the name given by the Arab geographers to Ceylon, and *Saráb* is a town in Ādharbāyján. There is a kind of word-play between these two names, but a much more complete one in the second half of the quatrain between *bám* (morning) and *Bámiyán* (north-west of Afghánistán) on the one hand, and *shám* (evening) and *Shám* (Damascus) on the other. The last is an example of the "complete word-play."

"Fiery and fluent, once my heart did hurl  
 Spontaneous verses forth, each verse a pearl:  
 Then Love, Desire and Youth were mine. These three  
 Not e'en in dreams I now can hope to see!"

این پای مرا که نیست پروای رکاب'  
 نه روی رکوب ماند و نه رای رکاب'  
 زین سان که بتنگ آمد از پیری و ضعف'  
 نه دست عنان دارم و نه پای رکاب'

"This foot of mine no more the stirrup suits;  
 For me no more are spurs and riding-boots.  
 Oppressed by aches and age, there now remains  
 No foot for stirrup and no hand for reins."

Here is another very insulting quatrain, but again no record remains of the person to whom it was addressed:

ای دیدنِ خوک پیش دیدار تو خوب'  
 با چهره' تو بوزنه معشوقِ قلوب'  
 از روی تو خوی تو بسی زشت تر است'  
 با زشتی خوی تو زهی روی تو خوب'

"Compared to thee a pig's a pretty sight:  
 Beside thy face an ape's the heart's delight.  
 Thy temper's uglier than e'en thy face,  
 Compared to it thy face is fair and bright."

Some of the quatrains are acrostics on names, as, for example, the following:

اعدادِ حروفِ نامِ آن دلبرِ چُست'  
 چون بخشِ فلکِ سیصد و شصتست دُرست'  
 حرفِ سومش نه یکِ چارم حرفست'  
 و ز ثانی حرفِ شش یکی حرفِ نُخست'

"The [sum of the] numbers of the letters in that graceful charmer's name

Is exactly three hundred and sixty, like the divisions of the heavens.  
 The third letter is one-ninth of the fourth letter,  
 While the first letter is one-sixth of the second letter."

The name appears to be *Nashdī* (نشاط), for ن = 50, ش = 300, ل = 1, and ط = 9, which yields a total of 360 and fulfils the two other conditions.

The following is addressed to his sweetheart :

نه برك كه خيمه<sup>1</sup> زير پهلويت  
 نه سير كه خانه<sup>2</sup> خرم در كويت  
 من دیده و گوش را بدان میخواهر<sup>3</sup>  
 تا بشنوم آواز و بهیمنم رویت

"No means have I by thee to pitch my tent,  
 Nor money in thy street a house to rent;  
 My ears and eyes serve only to this end,  
 To hear thy voice and on thee gaze intent."

That Majdu'd-Dīn Hamgar reached an advanced age is suggested by some of the quatrains just cited, while in another he describes himself as over eighty, but I have not been able to ascertain the precise dates of his birth and death.

Mention must now be made of a poet of far greater talent and originality than those of whom we have spoken above, namely Fakhru'd-Dīn Ibrāhīm of Hamadān, better known by his poetical *nom de guerre*, or *takhallus*, of 'Irāql. Notices of his life are found in most of the later biographies of mystics and poets, notably in the *Nafahātu'l-Uns* of Jāmi<sup>1</sup> and in the *Majālisu'l-Ushshāq* of Husayn Mirzā Bayqarā; but in the absence of contemporary testimony the particulars there given must be received with a certain reserve, while from his writings, almost entirely of a mystical and erotic character, little or nothing is to be gleaned as to his personal adventures. He is the typical *qalandar*, heedless of his reputation, and seeing in every beautiful face or object a reflection, as in a mirror, of the Eternal Beauty. "Love," as one of his biographers says, "was predominant in his nature," and hence his *ghazals* have an erotic character which has exposed him to very harsh strictures on the part of some European critics, notably

<sup>1</sup> Pp. 700-704 of Nassau Lees's edition.

Sprenger<sup>1</sup>, who find scandalous in a Persian sentiments which in Plato they either admire or ignore.

According to Jámí, 'Iráqí was born at Hamadán, and in childhood learned the *Qur'án* by heart and could recite it melodiously and accurately. When he was about seventeen years of age, a party of *qalandars*, amongst whom was a very beautiful youth, came to Hamadán, and, when they left, 'Iráqí, attracted by the beauty of the young dervish, followed them to India. At Multán he became the disciple of Shaykh Bahá'u'd-Dín Zakariyyá, of whom he says in one of his poems :

پرسی اگر از جهان کیست امام الانام'

نشونی از آسمان جز زکریّا جواب'

"If thou shouldst ask of the world 'Who is the guide of men?'

Thou wilt hear from heaven no other answer than 'Zakariyyá.'"

Soon after his arrival there the discipline of a *chilla*, or forty days' retirement and meditation, was imposed upon him, but on the tenth day the other dervishes came to the Shaykh and complained that instead of meditating in silence he was singing a *ghazal* or ode which he had composed, and which in the course of a few days was in the mouths of all the revellers in the city, who were singing it in the taverns to the accompaniment of the harp and zither. This *ghazal*, which is one of 'Iráqí's best-known poems, is as follows :

نخستین باده کاندور جام کردند'

ز چشم مست ساقی وام کردند'

چو با خود یافتند اهل طرب را'

شراب بیخودی در جام کردند'

لب میوین جانان جام در داد'

شراب عاشقانش نام کردند'

سر زلف بتان آرام نكرفت'

ز بس دلها كه بی آرام کردند'

<sup>1</sup> *Catalogue of the Library of the King of Oude*, pp. 440-1.

بمجلس نيك و بدرا جای دادند  
 بهجامی کار خاص و عام کردند  
 چو کوی حس در میدان فگندند  
 بیک جولان دو عالم رام کردند  
 ز بهر نقلی مستان از لب و چشم  
 مهتا شکر و بادام کردند  
 از آن لب کآزوی جمله دلباست  
 نصیب بی دلان دشنام کردند  
 دلی را تا بدست آوند هر دم  
 سر زلفین خود را دام کردند  
 بغمزه صد سخن گفتند با جان  
 بدل ز ابرو دو صد پیغام کردند  
 نهان با محرمی رازی بگفتند  
 جهانی را از آن اعلام کردند  
 بعالم هر کجا درد و غمی بود  
 بهر کردند و عشقش نام کردند  
 چو خود کردند راز خویشتن فاش  
 عراقی را چرا بدنام کردند

"The wine wherewith the cup they first filled high  
 Was borrowed from the Sāqī's languorous eye.  
 Since self-possessed the revellers they found  
 The draught of selflessness they handed round.  
 The loved one's wine-red lips supplied the cup:  
 They named it 'Lover's wine,' and drank it up.  
 No rest the hair of those fair idols knows,  
 So many a heart it robs of its repose.  
 For good and bad a place within our hall  
 They found, and with one cup confounded all.  
 They cast the ball of Beauty on the field,  
 And at one charge compelled both worlds to yield.  
 The drunken revellers from eye and lip  
 The almond gather, and the sugar sip.  
 But that sweet lip, desired of all, most fair,  
 Maketh harsh words the helpless lover's share.



They loosen and set free their locks of jet  
 That they therewith for hearts a snare may set.  
 A hundred messages their glances dart;  
 Their eyebrows signal secrets to the heart.  
 They speak in confidence and silence claim,  
 And then their secrets to the world proclaim.  
 Where'er in all the world is grief and gall  
 They mix them up, the mixture 'Love' they call.  
 Why should they seek to hurt 'Iráqí's fame,  
 Since they themselves their secrets thus proclaim?"

When Shaykh Bahá'u'd-Dín heard the last couplet, he said, "This finishes his business!" He then called to 'Iráqí in his cell, "Do you make your supplications in wine-taverns? Come forth!" So 'Iráqí came forth, and the Shaykh clothed him in his own *khirqa* or dervish-cloak, raised him from the ground to which he had cast himself, and subsequently gave him in marriage his daughter, who afterwards bore him a son named Kabíru'd-Dín.

Twenty-five years passed, and Shaykh Bahá'u'd-Dín died, naming 'Iráqí as his successor. The other dervishes, however, disapproved of this nomination, and complained to the King of 'Iráqí's antinomianism. He thereupon left India and visited Mecca and al-Madína, whence he proceeded to Asia Minor. At Qonya (Iconium) he attended the lectures of the celebrated Shaykh Şadru'd-Dín of that city on the *Fuṣṣṣ* of Shaykh Muḥiyyu'd-Dín ibnu'l-'Arabí, and composed his most celebrated prose work, the *Lama'ât* ("Flashes" or "Effulgences"), which was submitted to the Shaykh and won his approval. The powerful nobleman Mu'ínu'd-Dín the Parwána was 'Iráqí's admirer and disciple, and built for him, it is said, a *khángáh* or monastery at Túqát, besides showing him other favours. On his death, 'Iráqí left Asia Minor for Egypt, where also he is said to have been well received by the reigning Sultan, whose favour he retained, notwithstanding the efforts of his enemies to traduce him. In Syria, whither he subsequently proceeded, he met with an equally good reception, and there, after six

<sup>1</sup> See vol. ii of my *Lit. Hist. of Persia*, pp. 497-501.

months' sojourn, he was joined by his son Kabíru'd-Dín from India. There also he died, on the 8th of Dhu'l-Qa'da, 688 (Nov. 23, 1289) and was buried in the Šálihíyya Cemetery at Damascus, beside the great mystic Shaykh Muḥiyyu'd-Dín ibnu'l-'Arabí, who had predeceased him by 50 years, and whose influence in Persia, still prevalent even in our days, was largely due to 'Iráql, Awḥadu'd-Dín of Marágha, and others of the same school.

The following poems from 'Iráql's *Díván* may serve besides that already given, as typical of his style:

سر بسر لطفی و جانی ای پسر  
خوشر از جان چیست آنی ای پسر  
میل دلها جمله سوی روی تست  
وه که شیرین دلستانی ای پسر  
ز آن بچشمین در آئی هر زمان  
کز صفا آب روانی ای پسر  
از می حسن ارچه سر مستی مکن  
با حریفان سر کرانی ای پسر  
وعده امید اگرچه کج بود  
از بهانه در نمایی ای پسر  
هر لب خود بوسه ده و آنگه بدین  
ذوق آب زندگانی ای پسر  
ز آن شدم خاک درت گز جام می  
جرعه هر من فشانی ای پسر  
گوش جانها پر گهر شد بسکه تو  
از سخن در می فشانی ای پسر  
از لطیفی می نماند کس بتو  
ز آن یقینم شد که جانی ای پسر  
در دل و چشم ز حسن و لطف تو  
آشکارا و نهالی ای پسر  
نیست در عالم عراقی را دمی  
هر لب تو کامرانی ای پسر

"From head to feet thou art gracious, pleasant and sweet, O Love !  
 Thee to prefer to life 'twere right and meet, O Love !  
 To thee doth aspire the heart's desire of all, O Love !  
 A hunter of hearts art thou to hold us in thrall, O Love !  
 To mine eyes appear thy features fair and dear, O Love !  
 Awake or asleep like a crystal stream so clear, O Love !  
 Though Beauty's wine doth incarnadine thy cheek, O Love !  
 Bear with thy comrades, nor causeless quarrels seek, O Love !  
 They melt in air, hope's promises false and fair, O Love !  
 Excuses, I ween, you'll find enough and to spare, O Love !  
 Kisses sip from thine own fair lip, and behold, O Love !  
 The Water of Life with its savour so sweet and so cold, O Love !  
 In the dust hard by thy path I die at thy door, O Love !  
 That a draught of wine on this dust of mine thou mayst pour, O Love !  
 Jewels of speech on all and each thou dost hail, O Love !  
 So that every soul in its ear may wear a pearl, O Love !  
 None do I see in grace like thee, and I'm sure, O Love !  
 Thou art soul incarnate and spirit essential and pure, O Love !  
 In mine eyes and heart thou hast thy part and share, O Love !  
 Thou dost hide or appear, now dark and dim, now clear, O Love !  
 Never a moment on earth from North to South, O Love !  
 May 'Irâqí aspire to have his desire of thy mouth, O Love !"

The following is the first strophe of a very fine *Tarjî-band* :

اُكْثُوْش تَلَّالَتْ بِسَدَامِ، اُم شَمُوش تَهْلَلَتْ بِغَمَامِ  
 از صفای می و لطافتِ جامِ، در همر آمیخت رنگِ جام و مدامِ  
 همه جامست و نیست کوئی می، یا مدامست و نیست کوئی جامِ  
 تا هوا رنگِ آفتاب گرفت، هر دو یکسان شدند نور و ظلامِ  
 روز و شب با هم آشتی کردند، کارِ عالم از آن گرفت نظامِ  
 کر ندانی که این چه روز و شبست

یا کدام است جام و باده کدامِ  
 سرّ آبِ حیات در عالمِ، چون می و جام فهرکن تو مدامِ  
 انکشافِ حجابِ علمِ یقینِ، چون شب و روز فرض کن و سلامِ  
 ورنشد زین بیان ترا روشنِ، جمله آغازِ کار تا انجامِ

جامِ کیتی نمای را بطلب، تا ببینی بچشمِ عقل تمام،

که همه اوست هرچه هست یقین

جان و جانان و دلبر و دل و دین

"Cups are those a-flashing with wine,  
Or suns through the clouds a-gleaming?  
So clear is the wine and the glass so fine  
That the two are one in seeming.  
The glass is all and the wine is naught,  
Or the glass is naught and the wine is all:  
Since the air the rays of the sun hath caught  
The light combines with night's dark pall,  
For the night hath made a truce with the day,  
And thereby is ordered the world's array.  
If thou know'st not which is day, which night,  
Or which is goblet and which is wine,  
By wine and cup divine aright  
The Water of Life and its secret sign:  
Like night and day thou mayst e'en assume  
Certain knowledge and doubt's dark gloom:  
If these comparisons clear not up  
All these problems low and high,  
Seek for the world-reflecting cup  
That thou mayst see with reason's eye  
That all that is, is He indeed,  
Soul and loved one and heart and creed."

Here is a fragment of another ode:

از پرده برون آمد ساقی قدحی در دست،

هر پرده، ما بدید هر توبه، ما بشکست،

بنمود رخ زیبا گشتیر همه شیدا،

چون هیچ نماند از ما آمد بر ما بنشست،

زلفش گرهی بکشاد بند از دل ما برخاست،

جان دل ز جهان بر داشت و اندر سر زلفش بست،

در دایر سر زلفش ماندیر همه حیران،

وز جام می لعلش گشتیر همه سرمست،

از دست بشد چون دل در طره، او زد چنگ،

غرقه زند از حیرت در هرچه بیابد دست،

چون سلسله زلفش بند دل حیران شد  
آزاد شد از عالم روز هستی خود را رست  
\* \* \* \* \*

"Forth from the Veil came that fair Cup-bearer, in hand the cup ;  
He tore our veils asunder, and our vows forthwith broke up ;  
Showed us His visage fair, and straightway us of sense bereft,  
Then sat Him down beside us, when of us no trace was left.  
His locks the knots unloosed ; our spirits' bonds were cast aside ;  
Our souls abjured the world, and to His curls their fortunes tied.  
There in His fragrant tresses we remained in frenzy fine,  
Intoxicated with the proffered cup of ruby wine.  
Lost at His hands, our hearts for refuge clung unto His hair,  
E'en as the drowning man will catch at straws in his despair.  
And when His tresses' chains became the bonds of hearts that raved,  
From their own being they escaped and from the world were saved."

Of the following ode a spirited translation was made, but not published, by my friend Sir E. Denison Ross. The translation here given resembles and is suggested by his, but is not identical with it, for I cannot lay my hands on the copy which I received, nor can I remember it in detail.

مرا جز عشق تو جانی نمی بینم نمی بینم  
دلبر را جز تو جانانی نمی بینم نمی بینم  
بخود صبری و آرامی نمی یابم نمی یابم  
ز تو لطفی و احسانی نمی بینم نمی بینم  
ز روی لطف بنما رو که دردی را که من دارم  
بجز روی تو درمانی نمی بینم نمی بینم  
بیآ کر خواهی دیدن که دور از روی خوب تو  
بقای خویش چندانی نمی بینم نمی بینم  
بکیر ای یار دست من که در گردابی افتادم  
که آنرا هیچ پایانی نمی بینم نمی بینم  
ز روی لطف و دلداری بیآ سامان کارم کن  
که خود را بی تو سامانی نمی بینم نمی بینم  
عراقی را بدرگاهت رهی بنما که در عالم  
چو او سرگشته حیرانی نمی بینم نمی بینم

"Save love of thee a soul in me I cannot see, I cannot see;  
 An object for my love save thee I cannot see, I cannot see.  
 Repose or patience in my mind I cannot find, I cannot find,  
 While gracious glance or friendship free I cannot see, I cannot see.  
 Show in thy face some sign of grace, since for the pain wherewith I'm  
 slain

Except thy face a remedy I cannot see, I cannot see.  
 If thou wouldst see me, speed thy feet, for parted from thy presence sweet,  
 Continued life on earth for me I cannot see, I cannot see.  
 O friend, stretch out a hand to save, for I am fallen in a wave  
 Of which the crest, if crest there be, I cannot see, I cannot see.  
 With gracious care and kindly air come hither and my state repair;  
 A better state, apart from thee, I cannot see, I cannot see.  
 Some pathway to 'Irāqí teach whereby thy gateway he may reach,  
 For vagrant so bemused as he I cannot see, I cannot see."

Besides his lyric poetry 'Irāqí composed a *mathnawí* poem entitled the '*Ushshāq-nāma*, or "Book of Lovers," but this I have not read, nor is a copy of it at present accessible to me. I therefore pass to his most notable prose work, the *Lama'dt* ("Flashes," or "Effulgences"), a mystical treatise inspired, as already mentioned, by the teachings of "the most great doctor" (*ash-Shaykh al-akbar*) Muḥiyu'd-Dīn ibnu'l-'Arabí, by origin of the famous Arabian tribe of Ṭayy, and by birth a Moor of Andalusia.

The *Lama'dt* is a comparatively small book, containing, perhaps, between 7000 and 8000 words, and, though written in prose, includes numerous pieces of verse. The many-sided and talented Jámí, of whom we shall speak in a later chapter, wrote a commentary on it, entitled *Ashī'at ul-Lama'dt* ("Rays of the Flashes"), in the preface to which he says that he began by being prejudiced against the work and its author, but, being requested by one of his spiritual guides to study and collate the text, he found it to consist of "graceful phrases and charming suggestions, verse and prose combined together and subtleties in Arabic and Persian intermingled, wherein the signs of [human] know-

The '*Ushshāq-nāma*

The *Lama'dt*

Jámí's opinion of this work

<sup>1</sup> Lithographed, with other Súfí tracts, at Tíhrán in 1303/1885-6.

ledge and [superhuman] gnosis were apparent, and the lights of rapture and ecstasy manifest, so that it would awaken the sleeper, cause him who was awakened to apprehend secret mysteries, kindle the fire of Love, and put in motion the chain of Longing." The book is divided into 28 "Flashes" (*Lam'a*), probably in correspondence with the number of letters in the Arabic alphabet. As a specimen I give the opening pages, down to the end of the first *Lam'a*, the prose portion in translation only, the verses both in translation and in the original.

*"In the Name of God, the Merciful, the Forgiving.*

"Praise be to God who illuminated the countenance of His Friend with the Effulgence of Beauty, so that it gleamed with Light; and made visible therein the limits of Perfection, and rejoiced therein with joy; and raised him up by His hand and chose him out while Adam was not yet a thing mentioned, nor had the Pen written, nor the Tablet been inscribed. [His friend, who was] the Treasure-house of the treasures of Being, the Key of the Store-houses of Bounty, the *Qibla* of Desire and the Desired One, the Possessor of the Standard of Praise and the Laudable Station, the tongue of whose high degree declares:

و این و این گنت آبن آدم صوره، فلی فیہ معنی شاهد بآبوتی،

'Though in outward form I seem one of Adam's progeny,  
Yet the underlying truth claims for me paternity!'

گفتا بصورت ارچه ز اولاد آدم

از روی مرتبه بهمه حال برترم

چون بنگرم در آینه عکس جمال خویش

کردد همه جهان بحقیقت مصورم

<sup>1</sup> This verse, as Jámí tells us, is from the *Tá'iyya*, or *qaṣída* rhyming in *t*, of Ibnul-Fāriḍ. Though outwardly the Prophet is descended from Adam, he is in reality the Object and Cause of Creation, so that Adam exists through and because of him, not he through Adam. The Muslims represent God as saying to the Prophet, "But for thee, I had not created the Heavens."

خورشیدِ آسمانِ ظہورِ عجب مدارِ  
 ذراتِ کائنات اگر گشت مظهر  
 ارواحِ قدس چیست نمودارِ معنیرِ  
 اشباحِ انس چیست نگہدارِ پیکورِ  
 بحرِ محیطِ رشحه از فیضِ فائزِ  
 نورِ بسیطِ لَمعہ از نورِ ازہرِ  
 از عرش تا بفرشِ ہمہ ذرہ بودِ  
 در نورِ آفتابِ صمیرِ منورِ  
 روشن شود ز روشنی ذاتِ من جہانِ  
 گر پردہ صفاتِ خود از ہر فرو درِ  
 آبی کہ خضرِ گشت ازو زندہ جاودانِ  
 آن آبِ چیست قطرہ از حوضِ کوثرِ  
 آن دمِ کزو مسیحِ ہی مردہ زندہ کردِ  
 یک نفحہ بود از نفسِ روحِ پرورِ  
 فی آنجملہ مظهرِ ہمہ اسبابِ ذاتِ منِ  
 بل اسرارِ اعظمِ بحقیقتِ چو ہنگامِ

'Although in form of Adam's race,' said he,  
 'Higher by far than his is my degree.  
 My beauty mirrored in a glass I see,  
 And all the world a picture seems of me.  
 Creation's Sun am I: doth it amaze  
 If each created atom me displays?  
 The holy Spirits make my Essence plain,  
 And human forms my Attributes retain.  
 The boundless Sea's a sprinkling of my grace;  
 The radiant light's a reflex of my face.  
 From Throne to Footstool all is but a mote  
 Which in the radiance of my Sun doth float.  
 The Veil of Attributes aside is hurled,  
 And my bright Essence brightens all the world.  
 The stream which Khidr's ebb of life did stop  
 Was of my Kawthar-stream a single drop.  
 That breath wherewith Christ loosed the thralls of Death  
 Was but a blast of my soul-saving breath.



My Essence all the Names doth manifest ;  
I am of Names the greatest and the best !  
(*May God bless and hail Him !*)

But to proceed. A few words on the degrees of Love, dictated by the mood of the moment, are here set down in the manner of the *Sawáníh*<sup>1</sup>, that they may be for every lover a mirror to display the Beloved ; though the rank of Love is too high for anyone to approach the pavilion of its glory by dint of understanding or explanation, or to gaze on the perfection of its true nature with the eyes of discovery and observation.

تعالى العشق عن همم الرجال ' و عن وصف التفريق و الوصال  
متى ما جلّ شئ عن خيال ' يجلّ عن الإحاطة و المبال  
Exalted high is Love o'er men's ambition,  
And o'er ideas of union or partition ;  
For when a thing transcends all thought and mention  
'Tis freed from likeness and from comprehension.

It is veiled by the Veil of Glory and isolated in its Perfection. Its Attributes are the Veils of its Essence and implicit in that Essence. Its Splendour is the Lover of its Beauty, which is involved in that Splendour. For ever it makes love to itself, and concerns itself not with aught else. Every moment it casts aside the Veil from the face of some loved one, and every instant it raises a new song in the way of loverhood.

عشق در پرده می نوازد ساز ' عاشقی کو که بشنود آواز  
هر نفس نغمه ' دگر سازد ' هر زمان زخمه ' کند آغاز  
همه عالم صدای نغمه ' اوست ' که شنید اینچنین صدای دراز  
راز او از جهان برون افتاد ' خود صدا کی نگاهدارد راز  
سر او از زبان هر ذره ' خود تو بشنو که من نهر غماز

Within the Veil Love sings its air :  
Where is the lover to hear it, where ?

<sup>1</sup> This is the title of a treatise by Shaykh Aḥmad Ghazzālī on Love, the Lover, and the Beloved.

*Each moment it chants a different lay,  
And ever some melody fresh doth play.  
All the Universe echoes its song;  
Who hath heard such an anthem long?  
Its secret out from the world doth leap:  
How can an Echo its secret keep?  
I tell no tales, but loud and clear  
From the tongue of each atom its secret hear.*

Every moment with every tongue it tells its secret to its own ear; every instant with all its ears it hears its speech from its own tongue; every minute with all its eyes it flashes its beauty on its own vision; every second in every aspect it presents its being to its own notice. Hear from me its description as it really is:

يُحَدِّثْنِي فِي صَامِتٍ ثُمَّ نَاطِقٍ<sup>1</sup> وَ غَمَزَ عَيُونٍ ثُمَّ كَسَرَ الْحَوَاجِبَ

It speaks with me through speaking and through speechless<sup>1</sup>;  
Through lowered eyelashes and glancing eyes.

Knowest thou what it whispers in my ears?

عشقم که در دو کون مکانم بدید نیست  
عنقای مُغْرِیْب که نشانم بدید نیست  
ز ابرو و غمزه هر دو جهان صید کرده ام  
منگر بدان که تیر و کمانم بدید نیست  
چون آفتاب در رخ هر ذره ظاهر  
از غایت ظهور عیانم بدید نیست  
گویم بهر زبان و بهر گوش بشنوم  
وین طوطی که گوش و زبانم بدید نیست  
چون هر چه هست در همه عالم منم  
مانند در دو عالم از آنم بدید نیست

I am Love, for the which in these worlds there is found not a place:  
The 'Anqá am I of the West<sup>2</sup>, who hath never a trace.

<sup>1</sup> I.e. through articulate and inarticulate creatures, through the organic and the inorganic.

<sup>2</sup> The true explanation of 'Anqá-yi-Mughrib is doubtful. See Lane's *Arabic-English Lexicon*, s.v.

By my glance and my eyebrow the world I have captured, I trow,  
 Heed not that I do not possess either arrow or bow.  
 Revealed in the face of each atom am I, like the sun ;  
 So apparent am I that my form is apparent to none.  
 I speak with all tongues, and with every ear do I hear  
 Though, strange as it seems, I have neither a tongue nor an ear.  
 I am all that exists in all worlds, so 'tis patent and clear  
 That neither in this world nor that have I rival or peer.

## FOREWORD.

Know that in each 'Flash' of these 'Flashes' some hint is given of that Reality which transcends differentiation, whether you call it Love or Attraction, since there is no dearth of words; and some suggestion is made as to the manner of its progress in diverse conditions and cycles, of its journey through the degrees of dissociation and establishment, of its manifestation in the form of ideas and realities, of its emergence in the garb of Beloved and Lover, and finally of the absorption of the Lover in the Beloved formally, of the inclusion of the Beloved in the Lover ideally, and of the comprehension of both together in the Majesty of its Unity. There divergences are reconciled, ruptures are made whole, the Light is concealed within the Light, and the Manifestation lies latent within the Manifestation, while from behind the pavilions of Glory is cried:

أَلَا كُلُّ شَيْءٍ مَا خَلَا اللَّهَ بَاطِلٌ

O, is not all save God hollow and vain?

The identity [of each] disappears [in the other], leaving neither sign nor trace, and they merge in God, the One, the All-compelling.

## FIRST FLASH,

Setting forth the pre-existence of Love to both Beloved and Lover, and the manner of their production by it,  
 which takes place in the First Differentiation ;  
 and setting forth that wherein each stands  
 in need of the other.

The derivation of both Lover and Beloved is from Love, which, in its Abode of Glory, is exempt from differentiation,

and, in the Sanctuary of its own Identity, is sanctified from inwardness and outwardness. Yea, in order to display its perfection, in such way as is identical with its Essence and [equally] identical with its Attributes, it shows itself to itself in the Mirror of Loverhood and Belovedness, and reveals its Beauty to its own Contemplation by means of the Seer and the Vision. Thus the names of Loverhood and Belovedness appeared, and the description of the Seeker and the Quest became manifest. It showed the Outward to the Inmost, and the Voice of Loverhood arose: it showed the Inmost to the Outward, and the name of Belovedness was made plain.

يك عين متفق كه جز او ذره نبود  
چون كشت ظاهر اين همه اغيار آمده  
اي ظاهر تو عاشق و معشوق باطنت  
مطلوب را كه دید طلبكار آمده

No atom doth exist apart from It, that Essence single:  
'Tis when Itself it doth reveal that first those 'others' mingle.  
O Thou whose outward seeming Lover is, Beloved thine Essence,  
Who hitherto e'er saw the Object Sought seek its own presence?

Love, by way of Belovedness, became the Mirror of the Beauty of Loverhood, so that therein it might behold its own Essence, and by way of Loverhood the Mirror of Belovedness, so that therein it might contemplate its own Names and Attributes. Although but one object is beheld by the Eye of Contemplation, yet when one face appears in two mirrors, assuredly in each mirror a different face appears.

وَمَا الْوَجْهُ إِلَّا وَاحِدٌ غَيْرُ أَتَّةُ إِذَا أَنْتَ عَدَدْتَ الْكِبْرِيَا تَعْدُدًا

The Face is only one, yet multiple  
When thou in many mirrors see'st it.

غیری چگونه روی نباید چو هر چه هست  
عین دگر یکبست پدیدار آمده

O how can 'Otherness' appear when whatsoever existeth here  
In essence is that Other One becoming to our vision clear ?"

Shaykh Abú Ḥamid Awḥadu'd-Dín of Kirmán was, like 'Iráqí, a follower, and, indeed, as it would appear from the *Majma'u'l-Fuṣṣah*, a personal friend or disciple of the great Shaykh Muḥiyu'd-Dín ibnu'l-'Arabi, and had met (according to the same authority) that wild mystic Shams-i-Tabríz, the inspirer of Jalálu'd-Dín's *Mathnawí* and *Diwán*. He was also acquainted, as some assert, with Awḥadí of Marágha and with 'Iráqí himself, whom, in his heedlessness of appearances and passionate admiration of beauty, he somewhat resembles. Shaykh Shihábu'd-Dín, who, for chronological reasons, cannot be the famous Suhrawardí, strongly disapproved of him, called him a "heretical innovator," and refused to admit him to his presence, on hearing which Awḥadu'd-Dín recited the following Arabic verse:

مَا سَأَنِي إِذْكَأَلِي بِمَسِيَّةٍ ۖ بَلْ سَرَّنِي أَنْتِ خَطَرْتُ بِبَالِكَ

"I mind not that bad names thou dost me call:  
I'm glad that thou shouldst mention me at all."

Jámí apologizes for him for "contemplating the Truth through the medium of its Manifestations in Phenomena, and beholding Absolute Beauty in finite forms," and adds that, being asked by Shams-i-Tabríz what he was doing, he replied, "I am contemplating the Moon in a bowl of water," meaning the Beauty of the Creator in the beauty of the creature; to which Shams-i-Tabríz replied, "Unless you are afflicted with a carbuncle on the back of your neck,

<sup>1</sup> See the Tihrán lithographed edition, vol. i, pp. 89-94, and Jámí's *Nafahat*, p. 685.

<sup>2</sup> See Jámí, *Nafahatu'l-Uns*, ed. Nassau Lees, pp. 684-689. This verse is ascribed by Badí'u'z-Zamán al-Hamadhání to a poet named Dumayna (*Rasā'id*, ed. Beyrout, 1890, p. 96 and n. 8 *ad calc.*). In its original form it was addressed to a woman and runs:—

لَقَدْ سَأَنِي أَنْ نِلْتَنِي بِمَسَاءَةٍ ۖ لَقَدْ سَرَّنِي أَنْتِ خَطَرْتُ بِبَالِكَ

why do you not look at the Moon in the sky?" Similarly Mawláná Jalálu'd-Dín Rúmí, being told that Awḥadu'd-Dín sought the society of the beautiful, but with purity of purpose, exclaimed, "Would rather that his desires had been carnal, and that he had outgrown them!" Awḥadu'd-Dín expresses his own point of view in the following quatrain :

ز آن می نگرم بچشمِ سر در صورت'  
 زیرا که ز معنیست اثر در صورت'  
 این عالمِ صورت است و ما در صوریم'  
 معنی نتوان دید مگر در صورت'

"Therefore mine eyes insistent gaze on forms  
 Because the Idea itself displays in forms :  
 We live in forms ; this World's the formal World :  
 The Idea we thus must needs appraise in forms."

Apart from a few quatrains cited in the *Nafahātu'l-Uns* of Jámí, the *Majma'u'l-Fuṣṣḥá* of Ridá-qulí Khán, and other biographical works, Awḥadu'd-Dín seems to have left little save a *mathnawí* poem entitled "The Lamp of Spirits" (*Mishbáhu'l-Arwáh*), from which long extracts are given in the *Majma'u'l-Fuṣṣḥá* and the following eight couplets in the *Nafahát* (pp. 688-9) :

تا جنبشِ دست هست مادام' سایه متحرک است ناکام'  
 چون سایه ز دست یافت مایه' پس نیست خود اندر اصل سایه'  
 چیزی که وجود او بخود نیست' هستیش نهادن از خرد نیست'  
 هست است و ایک هست مطلق' نزدیک حکیم نیست جز حق'  
 هستی که بحق قوام دارد' او نیست ولیک نام دارد'  
 بر نقشِ خود است فتنه نقاش'  
 کس نیست درین میان تو خوش باش'  
 خود گفت حقیقت و خود شنید'  
 و آن روی که خود نمود خود دید'  
 پس باد یقین که نیست والله' موجود حقیقی سوی الله'

"While the hand moves, the shadow moveth too:  
 What else, indeed, can the poor shadow do?  
 'Tis but the hand which makes the shadow fall,  
 The shadow, then, no substance hath at all.  
 To call 'existent' what no Being hath,  
 Save through another, is not Wisdom's Path.  
 Absolute Being only wise men call  
 Being, and naught save God exists at all.  
 That which existent but through God became  
 Is NOT in truth, but only IS in name.  
 And yet the Artist loves His work, 'tis clear;  
 There's none but He, so be thou of good cheer.  
 Himself at once the Truth doth hear and tell  
 The Face He shows He doth perceive as well,  
 Know, then, by Allah, for a certainty  
 That nothing else existence hath save He."

Mention should also be made of Awhadu'd-Dīn's disciple, Awḥadī of Marāgha, also called of Isfahān, because, though a native of the former place, he passed a considerable portion of his life and died at the latter<sup>1</sup>.

Little seems to be known to the biographers of his circumstances, but the prevalent opinion is that he died in 738/1337-8. His chief poem is an imitation of the *Hadīqa* of Sanā'ī entitled *Jām-i-Jam* (the "Cup of Jamshīd," also known as the "World-displaying Glass"), of which copious extracts are given by the biographers, and of which I possess a good manuscript<sup>2</sup>. Dawlatshāh, followed by the *Haft Iqlīm*, states that this poem was so popular that within a month of its production four hundred copies of it were made and sold at a good price, but adds that in his time (892/1487) it was seldom met with and little read. This seems to have been the only *mathnawī* poem he wrote, but he also left a *dīwān*, estimated by Riḍā-qulī Khān, the author of the *Majma'u'l-Fuṣṣalā*, to contain six or seven thousand

<sup>1</sup> See my edition of Dawlatshāh, pp. 210-215; *Majma'u'l-Fuṣṣalā*, vol. ii, pp. 94-98; *Haft Iqlīm*, under *Isfahān*, etc. Jāmī, however, (*Nafahāt*, p. 707) reverses the *roles* of these two cities.

<sup>2</sup> Dated 916/1510-11. The text comprises about 4500 couplets.

verses', including *qaṣīdas* and quatrains, of which a selection is given by the biographers. The following may serve as examples of his style :

(Part of a *qaṣīda* taken from the *Haft Iqlīm*).

چند زین ریش وجّه و دستار<sup>1</sup> دوست آن دوست گیر و دست بدار  
 درد دل کن بجنبش و حرکت<sup>2</sup> قوت جان ساز در سکون و قرار  
 رنگ و بوی خود از میان بر گیر<sup>3</sup> تا ترا تنگ در کشد بکنار  
 تا نگردي شکسته کی بینی<sup>4</sup> بد رستی جمال آن رخسار  
 آنچه گوید اگر توانی کرد<sup>5</sup> هر چه گوئی توان کند ناچار  
 خویش او بس زد دیگران بگذر<sup>6</sup> چون مجرد شوی ز خویش و تبار  
 چون ز خود رسته<sup>7</sup> ز خود بر پرس<sup>8</sup> که خدا کیست ای خدا آزار  
 از تو این ما و من که میگوید<sup>9</sup> با تو این نیک و بد که داد قرار  
 گر کسی دیگرست بازش جوی<sup>10</sup> و ر توئی چیست زحمت اغیار  
 هست فرقی میان دیدن و وصل<sup>11</sup> نیست زرقی مرا درین گفتار  
 وصل و دیدار گر یکی بودی<sup>12</sup> دیده خونین شدی ز دیدن خار  
 ساغری داده ات مریز و بنوش<sup>13</sup> دیگر می دهدم بگیر و هدار  
 جز یکی نیست صورت خواجه<sup>14</sup> کثرت از آئینه است و آئینه دار  
 سکه شاه و نقش سکه یکیست<sup>15</sup> عدد از درهم است وز دینار  
 از یکی آب نقش می بندد<sup>16</sup> بر سر گلبن ار گلست ار خار  
 از یکی آفتاب گیرد رنگ<sup>17</sup> خواه نارنج گوی و خواهی نار  
 نقطه را هزار دائره است<sup>18</sup> گر قدم پیشتر نهاد پرگار  
 همه عالم نشان صورت اوست<sup>19</sup> باز جوئید یا اولو الابصار  
 همه تسبیح او می گویند<sup>20</sup> رنگ در دشت و سنگ بر کھسار

<sup>1</sup> "How long wilt pride in beard and turban take?"

<sup>2</sup> That Friend adopt as friend : all else forsake.

<sup>3</sup> With stir and movement fill thy heart with pain :

<sup>4</sup> Dawlatshāh (p. 210 of my edition) says 10,000.



The soul in rest and quiet strength doth gain.  
 All scent and hue of self do thou efface,  
 That HE may clasp thee tight in HIS embrace.  
 Till thou art contrite vainly shalt thou seek  
 In truth the beauty of that lovely cheek.  
 If thou canst do what He enjoins on thee  
 He'll do what thou dost ask assuredly.  
 He's kin enough : all else forsake forthwith :  
 When wilt thou free thyself from kin and kith ?  
 Ask of thyself, when from thyself set free,  
 God-vexer, where and who thy God may be ?  
 Who is't in thee who speaks of 'us' and 'me' ?  
 Who fixed the evil and the good for thee ?  
 If there are 'others,' prithee point them out :  
 Art thou alone ? Then wherefore 'others' flout ?  
 To be united is not as to see :  
 In this my speech is no hypocrisy.  
 Were sight and union one in fact and deed  
 The eye on looking at the thorn would bleed.  
 A cup, he gives thee : spill not, drink it up !  
 Hold fast when I bestow another cup !  
 One is the Master's Face : pluralities  
 From Mirror and from Mirror-holder rise.  
 One the King's portrait and the coining-die :  
 Numbers in gold and silver coinage lie.  
 One sap supplies the flower which doth adorn  
 The rose-bush, and the sharp and cruel thorn.  
 Orange and fire alike<sup>1</sup> their hue derive  
 From that life-giving sun whereon they thrive.  
 A thousand circles issue from the point  
 What time the compass doth enlarge its joint.  
 The world entire reveals His Vision bright :  
 Seek it, O ye who are endowed with sight :  
 All things His praises hymn in voices still,  
 Sand in the plain and rocks upon the hill."

The following fragment is possessed of some beauty,  
 but is imitated from one of Sa'dī's<sup>2</sup>.

ای رنج ناکشیده که میراث میخوری  
 بنگر که کیستی تو و مال که میبری

<sup>1</sup> Or "Orange and pomegranate," for *ndr* has both meanings.

<sup>2</sup> See the Calcutta edition of 1795, vol. ii, ff. 238<sup>a</sup>-239<sup>b</sup>.

او جمع کرد چون بنمی خورد ازو بهاند'  
 در پاپ کز تو باز بهاند چو بگذری'  
 زر غولِ مرد باشد و زن غُلِ گردنش'  
 در غُل و غول باشی تا با زن و زری'  
 فرزندی بنده است خدا را غمش مخور'  
 تو آن نه که به ز خدا بنده پروری'  
 گرد هوا مگرد که گردد و بالِ تو'  
 گر خود ببالِ جعفر طیار می پری'  
 دریای فتنه این هوس و آرزوی تست'  
 در موج او مرو چو نداری شناوری'  
 این شست و شوی جَبّه و دستار تا بکی'  
 دست از جهان بشوی که این است گازی'  
 هرگز نباشدت ببدِ دیگران نظیر'  
 در فعلِ خویشتن تو اگر نیک بنگری'  
 گفتار اوحدی نبود بی حقیقتی'  
 قولش قبول کن که باقبال ره پری'

"Think O thou who dost inherit, yet didst labour ne'er,  
 Who was he whose wealth was thine, and who art thou, the heir?  
 He amassed but did not spend it, so 'twas left behind:  
 Use it well, that when thou flittest, others good may find.  
 Gold a goblin is, and woman for the neck a chain:  
 Chained and goblin-haunted's he who greatly loves the twain.  
 Over-anxious for thy offspring be not, for the Lord  
 Knoweth better than the servant how to guard his ward.  
 Dally not with lust and passion, which do curses bring,  
 Curses which thou shalt not 'scape with Flying Ja'far's<sup>1</sup> wing.  
 This thy lust and this thy craving are a sea of strife:

<sup>1</sup> I.e. Ja'far ibn Abī Tālib, the Prophet's cousin, who was killed by the Romans in the Battle of Mū'ta (September, A.D. 629), and of whom the Prophet said, "I saw Ja'far yesterday in a group of the angels, having two wings whereof the pinions were stained with blood." (Ibnul-'Athīr, ed. Tornberg, vol. ii, p. 181). Hence he was called the "Winged (or "Flying") Martyr." (Muir's *Life of Mahomet*, new and abridged edition of 1828, p. 410 *ad calc.*)

Canst thou swim not? Wherefore venture in the waves thy life?  
 Washing of the coat and turban naught can profit you:  
 Wash thy hands of worldly longings: this is washing true!  
 On the evil wrought by others never wilt thou dwell  
 If upon the deeds thou doest thou shouldst ponder well.  
 Truth there lacks not in the sayings Awḥadī doth say:  
 He who hearkens to his counsel wins to Fortune's way!"

The following ode is another favourable specimen of Awḥadī's work:

بسکه بعد از تو خزانی و بهاری باشد  
 شام و صبح آید و لیلی و نهاری باشد  
 دل نگه دار که بر شاهدِ دنیا نهی  
 کین نه یاریست که اورا غمِ یاری باشد  
 تو که امروز چو کژدم همه را نیش زنی  
 مؤنسِ کور تو ننگ است که ماری باشد  
 یک دل سوخته بنواز که کاریست عظیم  
 ورنه آزار دلِ خلق چه کاری باشد  
 خاکساران جهان را بحسارت منکر  
 تو چه دانی که درین کُرد سواری باشد

"Many a Spring shall Autumn follow when thou'rt passed away;  
 Many an evening, many a morning, many a night and day.  
 To the World thy heart incline not, though it seemeth fair;  
 Deem it not a faithful friend who for its friends doth care.  
 Thou to-day who like a scorpion everyone dost sting,  
 Snakes shall be thy tomb's companions, shame to thee shall bring.  
 Comfort some afflicted spirit; that is worth thy while;  
 Else to vex thy fellows' spirits easy is and vile.  
 Look not on earth's humble dwellers with a glance so proud:  
 Knowing not what Knight is hidden midst the dusty cloud."

The following fragment must conclude our citations from Awḥadī:

زنهار خوارگان را زنهارِ خوار دار  
 پیوندِ عهدشان همه نا استوار دار

فخیری که از وسیلتِ دُنی رسد بتو'  
 گر نام و ننگِ داری از آن فخر عار دار'  
 چون جامِ دولتت بگفِ دست بر نهند'  
 در کاسهٔ نخستِ نظر بر خُمار دار'  
 بد مهر بُختی است سراسیمه نفسِ تو'  
 اورا که با تو گفتم چنین بی مهار دار'

"These suppliant suitors hold in slight esteem ;  
 Hold thou their vows as frailer than a dream.  
 Honours which meanness winneth for thy name  
 Regard, if honour toucheth thee, as shame.  
 When Fortune's cup into your hands doth pass  
 Think of the headache as you raise the glass.  
 Like ill-bred camel seems thy restive soul ;  
 Put on the leading-rein or lose control !"

The village of Shabistar (or Chabistar) near Tabriz, in Ādharbāyjān, gave birth about the middle of the thirteenth century of the Christian era (seventh of the *hijra*) to another notable mystic, Sa'du'd-Dīn Maḥmūd, generally called, after his native place, Shabistārī. Little is known of his life, which seems to have been passed quietly, and, so far as those stirring times allowed, uneventfully, at or near Tabriz, where he died about 720/1320. He was by no means a voluminous writer, but his *Gulshan-i-Rāz*, or "Rose-Garden of Mystery," a *mathnawī* containing about one thousand couplets, is one of the best and most compendious manuals of the mystical doctrine of the Ṣūfīs, and enjoys even at the present day a high reputation. It has been edited with a translation, Introduction, and valuable notes, by Mr E. Whinfield<sup>1</sup>, who gives in his Introduction the few particulars known about the author and the history of the poem. This attracted the attention of European travellers as early as A.D. 1700, reached certain Western libraries during the succeeding

<sup>1</sup> Published by Trubner, London, 1880.

century, was utilized by Dr Tholuck in his *Ssufismus* in 1821 and was partly translated into German by the same writer in his *Blüthensammlung aus der Morgenländischen Mystik* in 1825, and was edited with a complete versified translation in German by Hammer-Purgstall in 1838. The poem was composed, as the poet himself informs us, in the month of Shawwāl, 710 (Feb.-March, 1311) in reply to a series of fifteen questions on mystical doctrine propounded by an enquirer from Khurāsān named Amīr Ḥusaynī. These questions, which are included in the poem, are briefly as follows :

The fifteen  
questions  
answered in the  
*Gulshan-i-Rās*

- (1) As to the nature of thought.
- (2) Why is thought sometimes a sin, sometimes a duty, and what sort of thought is incumbent on the mystic?
- (3) What am "I"? What is meant by "travelling into one's self"?
- (4) What is meant by "the Pilgrim," and what by "the Perfect Man"?
- (5) Who is the Gnostic ('*Arif*') who attains to the Secret of Unity?
- (6) "If Knower and Known are one pure Essence, What are the inspirations in this handful of dust?"
- (7) "To what Point belongs the expression, 'I am the Truth'?"
- (8) "Why call they a creature 'united'?
- How can he achieve 'travelling' and 'journey'?"
- (9) "What is the union of 'Necessary' and 'Contingent'? What are 'near' and 'far,' 'more' and 'less'?"
- (10) "What is that Sea whose shore is speech?
- What is that pearl which is found in its depths?"
- (11) "What is that Part which is greater than its Whole?
- What is the way to find that Part?"
- (12) "How are Eternal and Temporal separate?
- Is this one the World and the other God?"
- (13) "What means the mystic by those [allegorical] expressions of his?"

What does he indicate by 'eye' and 'lip'?

What does he intend by 'cheek,' 'curl,' 'down' and 'mole'?

(He, to wit, who is in 'Stations' and 'States.')

- (14) "What meaning attaches to 'Wine,' 'Torch' and 'Beauty'?

What is assumed in being a haunter of Taverns?"

- (15) "Idols, girdles and Christianity in this discourse  
Are all infidelity; if not, say what are they?"

The book contains not only the answers to these questions, but a number of incidental illustrations, parables and digressions, and is on the whole one of the best manuals of Šūfī Theosophy which exist, especially when taken in conjunction with the excellent commentary of 'Abdu'r-Razzāq al-Lāhijī.

Since the whole of this work is accessible to the English reader in Whinfield's excellent translation, the following short specimen may suffice here :

*Question X.*

From the *Gulshani-Rās* "What Sea is that whereof the shore is speech?  
What pearl from out its depths our hands can reach?"

*Answer X.*

"The Sea is Being; speech its shore; the shell  
Words, and its pearls Heart's Wisdom, wot thee well.  
Each wave a thousand royal pearls doth pour  
Of text, tradition and prophetic lore.  
Each moment thence a thousand waves are tossed,  
Yet ne'er a drop therefrom is ever lost.  
Knowledge is gathered from that Sea profound;  
Its pearls enveloped are in words and sound.  
Ideas and mysteries descending here  
Need some similitude to make them clear."

*Illustration.*

"In April's month, thus was it told to me,  
The oysters upwards float in 'Ummān's sea.  
Up from the depths unto the Ocean's brim  
Ascending open-mouthed they shorewards swim.

Mists from the sea arise and veil the land,  
 And then in rain dissolve by God's command.  
 Into each oyster-mouth a rain-drop creeps :  
 The shell doth close, and sinketh to the deeps.  
 With heart fulfilled it sinketh down again ;  
 A pearl is formed from every drop of rain.  
 Into the depths himself the Diver hurls,  
 And to the shore brings back the lustrous pearls.  
 Being's the sea : the shore our human frames :  
 God's Grace the mist : the rain God's Holy Names :  
 Wisdom's the diver in this mighty deep,  
 Who 'neath his cloak a hundred pearls doth keep.  
 The Heart's the vase wherein is Wisdom found :  
 Heart's wisdom's shell the letters, words and sound.  
 The moving breath like lightning doth appear,  
 And thence words fall upon the hearer's ear.  
 Break, then, the shell : bring forth the royal pearl :  
 The kernel keep : the husk on ash-heap hurl.  
 Lexicon, grammar and philology  
 All these mere accidents of letters be.  
 Whoe'er on things like these his life doth spend  
 Doth waste his life without an aim or end."

Shaykh Mahmūd Shabistārī cannot, like so many Persian poets, be charged with writing too much, for the *Gulshan-i-Ráz* is, so far as I know, his only poem, while his only other works are the *Ḥaqqū'l-Yaqīn* ("Certain Truth"), and the *Risāla-i-Shāhid* ("Tract of the Witness"). The former is fairly common, and has been lithographed at Tīhrān with other Ṣūfī tracts: the latter I have never met with. The full title of the better-known treatise is "Certain truth on the Knowledge of the Lord of the Worlds," and it contains eight chapters, corresponding with the eight Gates of Paradise, and dealing with the following topics :

- (1) The Manifestation of the Divine Essence.
- (2) The Manifestation of the Divine Attributes, and the Station of Knowledge.
- (3) The Manifestation of the Degrees thereof, and the explanation of the Origin.
- (4) On the Necessity of the Divine Unity.
- (5) On Contingent Being and Plurality.

(6) On Differentiation of movement, and the continual renovation of Differentiations.

(7) On the Philosophy of obligation, compulsion, predestination and conduct.

(8) Explaining the Return and the Resurrection, and Annihilation and Permanence.

The poet Rābī'ī of Būshanj, the panegyrist of Fakhru'd-Dīn Kurt of Herāt, is little known, but a long notice of him is given in that rare and valuable work the *Mujmal* ("Compendium") of Faṣḥī of Khwāf, under the year 702/1399-1400 in which he was put to death. He was a great drinker of wine, while Fakhru'd-Dīn was addicted to *bang*; a fact to which reference is made in these two quatrains:

هر که که من از سبز طربناک شوم<sup>1</sup>  
شایسته<sup>2</sup> سبز خنک افلاک شوم<sup>3</sup>

با سبز خطان سبز خورم هر سبزه<sup>4</sup>  
زان پیش که همچو سبزه در خاک شوم<sup>5</sup>

"When I wax cheerful with the green-hued seed<sup>1</sup>  
I'm ready to bestride the heaven's green steed;  
With verdant youths on lawns the green<sup>2</sup> I eat  
Ere like the grass the earth on me shall feed."

میخواره اگر غنی بود عور شود<sup>6</sup> وز عریده اش جهان پر از شور شود<sup>7</sup>  
در حقّه لعل ازان زمرد ریزم<sup>8</sup> تا دیده<sup>9</sup> العی غمر کور شود<sup>10</sup>

"The toper, e'en if rich, is harshly blamed,  
While by his rioting the world's inflamed

<sup>1</sup> The MS. which I have used formerly belonged to Colonel Raverty, and was bought by the trustees of the "E. J. W. Gibb Memorial Fund" on his death. A second MS., now in my possession, is from the Library of the late Sir Albert Houtum-Schindler. There is a third MS. at St Petersburg. There is, unfortunately, a large lacuna comprising the years A.H. 718-840 (A.D. 1318-1436) in the Raverty MS.

<sup>2</sup> I.e. Indian hemp (*Cannabis Indica*) or *bang*, the green colour of which is also alluded to in its nicknames *Aqd-yi-Sayyid* ("Master Sayyid") and *Tūtī-yi-Sabs* (the "Green Parrot").



In ruby casket emeralds I pour<sup>1</sup>,  
And blinding snake-eyed sorrow, grieve no more."

While in prison Rabī'ī composed a poem called the *Kār-nāma* ("Book of Deeds") and other poems, wherein he sought but failed to move the King's pity. Of these some seventy couplets are cited in the *Mujmal* of Faṣṭhī, of which the following may serve as specimens:

(From the *Kār-nāma*.)

شاه جهان خسرو روی رمیی<sup>۱</sup> وارث جمشید ملک فخر دین  
داشت یکی بند کزان ساخته ز آهن و فولاد بپرداخته  
کرد مرا بسته بدان بند پای سرمکش از خواهش کیهان خدای  
آن دگران را همه آزاد کرد چرخ فلک بین که چه بیداد کرد  
من شده پس بسته بند کزان راست چو کاوس بهازندران  
بار غمی بر دل و بر پای بند با همه غم همفکر تا بچند  
جان من از صجستان در غریو بلعجی چند نه مردم نه دیو  
یک دل از ایشان بجهان شاد نه چون دلشان آهن و فولاد نه  
دیو یکی مسخره در کردشان خرس یکی لت خوره شاکردشان  
عادتشان بستن و آویختن خصلتشان کشتن و خون ریختن  
کار همه عمر برون کوب و زور روی همه سال بخسار و غور  
کوه روانند نبرد آزمای کوه روانند بصنع خدای  
ده تن ازین قوم نگهبان من وای برین حال پریشان من

"The Empire's Lord, King of these realms so fair,  
Prince Fakhru'd-Dīn the Kurt, great Jamshīd's heir,  
Had fetters fashioned for the eulprit's heel  
Most strongly wrought of iron and of steel.  
Therewith my feet they bound by his command:  
Bow to the will of him who rules the land!  
The other captives all he did set free:  
Of Heaven's wheel behold the tyranny!

<sup>1</sup> This seems to point to the smoking of hemp, the hemp being compared to the emerald and the fiery pipe-bowl to the ruby casket.

Thus I myself in grievous fetters found,  
 As Ká'ús in Márandarân was bound.  
 With feet in fetters, heart weighed down with care,  
 How long shall I in every sorrow share?  
 Nor men nor demons are my comrades here :  
 My soul cries out at such companions drear.  
 No heart on earth through them doth gladness feel :  
 Hard as their hearts no iron is, nor steel.  
 The Devil's but a joke when they are there ;  
 Their pupil, only fit for blows, the bear.  
 Their custom is to hang, torment and bind ;  
 Bloodshed and slaughter occupy their mind.  
 Their life-long work is outrage, curse and blow :  
 To Khaysár<sup>1</sup> and to Ghúr each year they go.  
 They're highland robbers all, in battle proved,  
 Themselves like mountains which God's power hath moved.  
 Ten of these wretches now control my fate :  
 Alas for my condition desolate !<sup>2</sup>

In another *qaṣída*, composed during his imprisonment, the poet says that he was thirty-one years of age at the time of writing, and that of this period he had spent seventeen years in the King's service and fourteen in the Holy Sanctuaries (Mecca and Medína):

سی و یک رفت ز عمرم غرض از حرمتان  
 هفده در خدمت تو چارده در بیت حرر

A third poem in the same strain and composed under the same conditions (a *mathnawí* in this case) is also recorded in the *Mujmal*, but all appeals were unavailing, and the unfortunate poet died in prison, none knows in what manner.

Humámu'd-Dín of Tabríz is another poet of this period who merits a brief mention. According to the *Mujmal* he died in 714/1314, at the age of 116, while a well-known anecdote<sup>3</sup> brings him into

Humám of  
 Tabris

<sup>1</sup> Khaysár is a fortress in Khurásán, not far from Herát (Yáqút, vol. ii, p. 507); and Ghúr a mountainous district in Afghánistán. Perhaps, like Kalát-i-Nádírí at the present day, they were formerly used as penal settlements.

<sup>2</sup> See Sir Gore Ouseley's *Biographical Notices of Persian Poets* (London, 1846), pp. 14-15.

contact with the great Sa'dī (died 690/1291), with whom he engaged in a wordy duel, not conspicuous for refinement, in which he was signally worsted. No other particulars of his life are known to me, except that he also was one of the panegyrists of the *Ṣaḥīb Dīwān*<sup>1</sup>. The following specimens of his verse (which is said to have been greatly influenced by that of Sa'dī) are taken from the *Haft Iqlīm*.

در آن نفس که بهیرم در آرزوی تو باشم'

بدان امید دهر جان که خاکِ کوی تو باشم'

بوقتِ صبح قیامت چو سر ز خواب بر آورم'

بآرزوی تو خیزم بهجست و جوی تو باشم'

حدیثِ روضه نکویمر گلِ بهشت نبویم'

بسوی حورِ نبویم در آرزوی تو باشم'

"On the day of life's surrender I shall die desiring Thee :  
I shall yield my Spirit craving of thy street the dust to be.  
On the Resurrection Morning, when I raise my head from sleep,  
I shall rise desiring Thee, and forth to seek for Thee shall creep.  
I will smell not blooms of Eden, nor of Heavenly Gardens speak,  
Nor, desiring Thee alone, shall I Celestial Houris seek."

وداعِ یار و دیارم چو بگذرد بخیال'

شود منازلِ من از آبِ دیده مالا مال'

فراقِ را نفسی چون هزار سال بود'

بین که چون گذرد روز و هفته و مه و سال'

"When the parting from country and friends to my vision appears  
The stages I tread are fulfilled with the flood of my tears.  
In parting one moment, one breath like ten centuries seems :  
How weary the days and the weeks and the months and the years!"

قیامت دیدم آن روزِ جدائی' چه بودی گر نبودی آشنائی'

غیمت دان حضورِ دوستانِ را' که دوران می نماید بیوفائی'

<sup>1</sup> See p. 1 of the English introduction to Part 1 of Juwaynī's *Ta'rikh-i-Jahān-gushā*, edited by Mirzā Muḥammad ("E. J. W. Gibb Memorial Series," vol. xvi, 1).

"That day of parting seemed the Day of Doom :  
How were it if our friendship had been less ?  
Make much, then, of your friends while they are here,  
For this false sphere is fraught with faithlessness."

شد دوش بر یار حکایت آغاز<sup>۱</sup> از هر بن موئیر بر آمد آواز<sup>۲</sup>  
شب رفت حدیث ما بپایان نرسید<sup>۳</sup> شب را چه گنه قصه<sup>۴</sup> ما بود دراز<sup>۵</sup>

"Last night to tell my tale I did prepare  
Unto my Friend, and forth from every hair  
Flowed speech. Night passed, unended was my song ;  
Blame not the night ; the tale was over-long !"

A good many other poets of this period, such as Afḡal-i-Kāshī, Athīr-i-Awḡmānī, Sayfu'd-Dīn-i-Isfarangī, Raff'u'd-Dīn-i-Abharī, Farīd-i-Aḡwal ("the squint-eyed") and Nizārī of Qūhistān might be mentioned, did

Other poets of  
this period

space allow, but as in most cases their works are inaccessible to me save in the brief extracts given by the biographers, it has seemed better to pass them over for the present. Of the last-named, however, a few

Nizārī of  
Qūhistān

words must be said, for a MS. of his poems (Or. 7909) has been acquired by the British Museum since the publication of the *Supplement to the Persian Catalogue*, and of this MS. a transcript was made for me in the autumn of 1913 by an Indian copyist, Mawlawī Isma'īl 'Alī. This transcript I desired because of the strong probability that Nizārī belonged to the sect of the Isma'īlīs, Malāḡhida, or Assassins, and I hoped that his poems might afford proof of this fact, and perhaps reveal a genius comparable to that of the one great Isma'īlī poet hitherto known, Nāṣir-i-Khusraw<sup>1</sup>. That Nizārī of Qūhistān belonged to the Isma'īlī sect is not merely suggested by his pen-name and place of origin, but is asserted or hinted at by most of the biographers. On the death of al-Mustaṣṣir, the eighth Fāṭimid or Isma'īlī Caliph (A.D. 1035-1094), there ensued a struggle for the succession between his two sons al-Musta'īf and Nizār<sup>2</sup>, in which the latter lost his life and

<sup>1</sup> See vol. ii of my *Lit. Hist. of Persia*, pp. 218-247.

<sup>2</sup> *Ibid.*, pp. 199, 201, 203, 204, 206, etc.

his throne, but continued to be regarded by the Eastern or Persian Isma'ílís (including the derived Syrian branch) as the legitimate Imám. It was from him, no doubt, that the poet took his *nom de guerre*, for the other suggestion, that it was derived from the Persian adjective *nizár* ("thin," "weak") is quite untenable. Quhistán, moreover, was a stronghold of the Assassins<sup>1</sup>, especially the towns of Qáyin and Birjand to which he particularly alludes in one of his poems, where he says :

نشسته بر سر گنجینه خویش ' اگر در بیرجندم در بقاین  
نزاری بعد ازین آزاد و لازم ' تویی و گنج فقر و گنج ایمن

"I am seated over my treasure, whether I be in Birjand or Qáyin ;  
O Nizárf, henceforth, free and untroubled, thou hast the treasure of poverty and a safe corner."

The MS. of Nizárf's poems alluded to above contains only *ghazals* or odes, and these, though spirited enough, appear for the most part to be of the usual Bacchanalian type, and to give little or no indication of the poet's religious views or general circumstances. It is in *qasidas* and *mathnawís* that such indications are generally to be found, and, unfortunately, neither of these classes of poems are represented in the MS. in question. According to Sprenger<sup>2</sup>, Nizárf died in 720/1320, and left two *mathnawís*, one of which, entitled *Dastúr-náma*, he describes as "very witty and amusing," but I have never seen it. Nizárf's writings would probably repay further study.

In conclusion a few words must be said about Sultán Walad (or Veled, according to the Turkish pronunciation), the son and ultimately the spiritual successor of the great Mawláná Jalálu'd-Dín Rúmí. He was born in Asia Minor at Láranda (the modern Qaramán) in 623/1226 when his father was only nineteen years of age, and his proper name was Bahá'u'd-Dín Aḥmad.

Sultán Walad  
(or Veled) and  
his *Rakib-náma*

<sup>1</sup> See G. le Strange's *Lands of the Eastern Caliphate*, pp. 354-5.

<sup>2</sup> *Catalogue of the Library of the King of Oude*, vol. i, p. 524.

His best-known work is a *mathnawî* poem, entitled *Rabâb-nâma* (the "Book of the Rebeck"), which, though mostly written in Persian, contains 156 verses in Turkish, which Gibb describes as "the earliest important specimen of West-Turkish poetry that we possess." These archaic verses have attracted the attention of Von Hammer, Wickerhauser, Bernhauer, Fleischer, Salemann<sup>1</sup> and Radloff, and Gibb has very fully discussed them and their author in the first volume of his great *History of Ottoman Poetry*, pp. 149-163. "To Sultân Veled," he says (*loc. cit.*, pp. 156-7), "belongs not only the honour due to the pioneer in every good work, but the credit which is justly his who successfully accomplishes an arduous enterprise. To have inaugurated the poetry of a nation is an achievement of which any man might be proud." Thus even so great an admirer of Turkish poetry as Gibb is constrained to admit that it chiefly owes its inception to a Persian, and is in fact, in a sense, a branch of Persian poetry, to which for five centuries and a half (A.D. 1300-1850) it owed its inspiration. At all events the rise of both the Ottoman State and Turkish literature belong to the period which we have discussed in this and the preceding chapters, and henceforth it will be necessary to allude to both with increasing frequency.

<sup>1</sup> For references see Gibb's *Hist. of Ottoman Poetry*, vol. i, p. 157 *ad calc.* Radloff's article, which he does not mention, is entitled *Über Alt-Türkische Dialekte. i. Die Seldschukischen Verse im Rabâbnâmeh*. It was published in 1890 in vol. x, Livraison 1, of the *Mélanges Asiatiques* at St Petersburg.

## BOOK II.

FROM THE BIRTH TO THE DEATH OF TÍMÚR-  
I-LANG, COMMONLY CALLED TAMERLANE.

(A.H. 736-807 = A.D. 1335-1405.)





## CHAPTER IV.

### THE PERIOD OF TÍMÚR.

The power of the Mongols in Persia practically came to an end on the death of Abú Sa'id (13 Rabí II, A.H. 736

Definition of the period about to be considered = Nov. 30, 1335), and some eight months later in the same year of the *hijra* (Shá'bán 25 = April 8, 1336) was born Tímúr, called *Lang* ("the limping"), and generally known in the West as "Tamerlane,"

who was destined to become in his turn almost as great a scourge to the Muslims of Western and Central Asia as Chingíz Khán. The approximate coincidence of the death of the last great Mongol ruler of Persia with the birth of this new organizer of Tartar depredations has been remarked by the author of the *Maṭla'us-Sa'dayn*<sup>1</sup>, and makes this date a convenient starting-point for the period of seventy years which we are now about to consider; a period which, in spite of the anarchy wherewith it began and the bloodshed wherewith it ended, is remarkable alike for the quantity and the

Eminent writers of this period quality of the poets and writers which it produced. Of the former were Salmán of Sáwa, Khwájú of Kirmán, 'Ubayd-i-Zákání, 'Imád of

Kirmán, 'Aṣṣár of Tabríz, the two Jaláls, known respectively as 'Aḡudí and *Ṭabīb* ("the physician"), Kamál of Khujand, Maghribí, Bushaq, Ibn-i-Yamín, and last but not least the incomparable Háfiz of Shíráz; of the latter were the historians of Tímúr, Nizám-i-Shámí and Sharafu'd-Dín 'Alí Yazdí, and Mu'ínu'd-Dín Yazdí, the historian of the House of Muẓaffar which perished at Tímúr's hands, not to mention others who, though Persians, wrote chiefly in Arabic, such as the Sayyid-i-Sharíf of Jurján, Sa'du'd-Dín Taftázání, and 'Aḡudu'd-Dín al-ġijl.

<sup>1</sup> See Rieu's *Persian Catalogue*, p. 182.

Tímūr's first invasion of Persia took place in A.D. 1380, when he subdued Khurásán, Sístán and Mázandarán; his second in A.D. 1384-5, when he again invaded Mázandarán and extended his operations into Ādharbáyján, 'Irāq-i-'Ajam and Georgia, finishing up with the subjugation of Shíráz and a massacre of 70,000 persons at Ísfahán; and his third and last in A.D. 1392, when he again subdued Fárs and extirpated the Muzaffarí dynasty, having already destroyed the Sarbadárs of Sabzawár (in 1381) and the Kurts of Herát (in 1389). During the 45 years succeeding Tímūr's birth and Abú Sa'íd's death (A.D. 1335-1380) Persia was, however, left to its own devices, and was divided between four or five petty dynasties, of which the Muzaffarís, ruling over Fárs, 'Irāq-i-'Ajam and Kirmán, were the most important; then the Jalá'irs (or Íl-khánís) of Baghlád and Ādharbáyján; and lastly the Sarbadárs of Sabzawár and the Kurts of Herát, both in the North-East. The history of these dynasties is very intricate, and, perhaps, hardly worth a detailed study; while the territories over which each held control were indeterminate, and their frontiers (if such existed) constantly shifting, and often—indeed generally—civil war prevailed between members of the same dynasty, and their heritage was divided amongst rival brothers or cousins. What is remarkable, however, is that it is precisely during such periods of anarchy and division of power that Persian literature has flourished most; so that, for example, while a dozen first-class poets lived in the brief period of 45 years now under discussion, the whole Šafawí period, which in all lasted 234 years (A.D. 1502-1736), and in which Persia reached a degree of power, splendour and consolidation unequalled in modern times, hardly produced half that number of poets of more than local fame, though arts flourished and theology reached its zenith. The cause of this curious phenomenon will be further discussed when we come to speak of the Šafawí period; but it would seem that the

Tímūr's three  
invasions of  
Persia

The minor  
dynasties  
destroyed by  
Tímūr

Persian litera-  
ture most flour-  
ishing in troubled  
times

existence of numerous small courts, rivals to one another, and each striving to outshine the others, was singularly favourable to the encouragement of poets and other men of letters, who, if disappointed or slighted in one city, could generally find in another a more favourable reception.

Before speaking of Tīmūr, then, it is necessary to give some account of the petty dynasties which flourished in Persia during this half-century's interregnum.

Muzaffaris

Of these the Muzaffarīs were the most important, both on account of the position and extent of their realms, and by reason of the eminent poets—notably Ḥāfiẓ of Shīrāz—who frequented their courts. Next to them we

Jalā'irs or  
Il khānis

may place the Jalā'ir or Īl-khānī princes who ruled over Baghdād and Tabrīz as the direct heirs of the shrunken Mongol power, and under whose ægis likewise many eminent poets flourished. The

Sarbadārs

Śarbadārs (or Sarbadāls) of Sabzawār seem to have held sway over a very restricted territory, and were in fact (as their name, "Head-on-the-gallows," implies) little better than successful outlaws and highway-

Kurts

robbers; while the Kurts of Herāt, though more civilized, greater patrons of letters, and more stable in character (they ruled for 144 years, from A.D. 1245 to 1389), were established in a domain which is no longer included in Persia, but now forms part of Afghānistān, and were themselves, perhaps, of Afghān or semi-Afghān descent. Of each of these dynasties some brief account must now be given.

#### THE MUẒAFFARĪS.

Apart from the general histories, such as the *Rawḍatu'ṣ-Ṣafā*, with which every student of Persian is familiar, there

Authorities  
for history of  
Muzaffaris

exists a monograph on the House of Muzaffar by a contemporary scholar of some repute, Mu'īnu'd-Dīn of Yazd, who was made professor at one of the colleges of Kirmān in 755/1354. This history exists only in manuscript<sup>1</sup>, and I have been able to consult

<sup>1</sup> See Rieu's *Persian Cat.*, p. 168, and *Persian Suppl.*, p. 33.

it in an old copy belonging to the Fitzwilliam Museum at Cambridge<sup>1</sup>, dated 778/1376-7, and, since January, 1917, in two MSS., one written in the author's life-time, from the library of the late Sir A. Houtum-Schindler. It comes down only to the year 767/1365-6, and so omits the last thirty years of the dynasty; and it is, moreover, written in a very stilted and artificial style. So difficult, indeed, was it that a certain Maḥmūd Kutbī, while engaged in transcribing the *Ta'rikh-i-Guzda* in 823/1420, thought good to add to that history an independent account of the Muzaffarī dynasty from his own pen. This account is contained in the *fac-simile* of an old MS. of the *Guzda* published in the Gibb Memorial Series (vol. xiv, 1, pp. 613-755)<sup>2</sup>, and carries the history of the dynasty down to its extinction in Rajab, 795 (May, 1393). This, and the account contained in the modern *Fārs-nāma-i-Nāsirī*<sup>3</sup> of Hájji Mīrzā Ḥasan (pp. 49-66), have been chiefly used in compiling the following brief account of the dynasty, but I should like also to acknowledge my indebtedness to an excellent and most readable sketch of its history contained in the Introduction to Miss Gertrude Lowthian Bell's *Poems from the Divan of Hafiz*<sup>4</sup> (pp. 8-28).

The ancestors of the House of Muzaffar are said to have come to Persia from Arabia in the early days of the Muḥammadan conquest, and to have settled near  
Origin of the  
Muzaffarī  
Dynasty
 Khwáf in Khurásán, whence Amír Ghiyáthu'd-Dīn Hájji Khurásání, the grandfather of Muḥárizu'd-Dīn Muḥammad, the first king of the dynasty, migrated to Yazd during the period of the Mongol invasion. One of his three sons, Abú Bakr, with 300 horsemen, accompanied Húlágú's expedition against Baghdád, and was subsequently killed in Egypt by Arabs of the Banú Khafāja tribe. His brother Muḥammad succeeded him as deputy to the Governor of Yazd, but died without issue. The third son,

<sup>1</sup> Frank McClean Collection, No. 198.

<sup>2</sup> See also Rieu's *Persian Cat.*, p. 82.

<sup>3</sup> Lithographed at Tíhrán in A.H. 1313/1895-6.

<sup>4</sup> London: Heinemann, 1897.

Jalálu'd-Dīn Maṣṣūr, lived at Maybud, near Yazd, and likewise left three sons, Sharafu'd-Dīn Muẓaffar, Zaynu'd-Dīn 'Alī, and Mubárizu'd-Dīn Muḥammad. The first is said to have been notified in a dream of the distinction to which his family was destined, and while still young distinguished himself by destroying a band of robbers from Fárs who were committing depredations in his province. In 685/1286 he went to Kirmán and entered the service of Súrgatmish Qará-Khitá'ī. Later he served the four Mongol sovereigns Arghún, Gaykhátú, Gházán and Uljáytú Khudá-banda, to the last-named of whom he was presented at Khániqín in 711/1311, and who conferred on him a more extensive government. He died in 713/1313, leaving to succeed him his son Mubárizu'd-Dīn Muḥammad, then only thirteen years of age, who was confirmed in his father's offices by Uljáytú (died Dec. 16, 1316). At the age of 29 he married as his second wife Bánú Jahán, the grand-daughter of Súrgatmish. He had five sons, Sharafu'd-Dīn Muẓaffar (born 725/1325, died of a wound in 754/1353); Sháh Shujá' (born 733/1333); Qutbu'd-Dīn Mahmúd (born 737/1336); and two others named Aḥmad and Báyzíd.

Mubárizu'd-Dīn Muḥammad is generally reckoned the first of the Muẓaffarī dynasty, the duration of which, from his accession in A.D. 1313 to the extirpation of the dynasty by Tímúr in A.D. 1393, covered a period of 80 years. His original government, as we have seen, was the little town of Maybud near Yazd, but in A.D. 1319 the latter town was added to his jurisdiction. In A.D. 1340 Kirmán also fell to his share, though the previous ruler, Qutbu'd-Dīn, invoked and received help from the Kurt kings of Herát, and offered a stubborn resistance. In A.D. 1353, after a still more prolonged struggle, he succeeded in wresting the province of Fárs with its capital Shíráz from Abú Isháq Injú, whose little son, 'Alí Sahl, aged ten, was taken prisoner and cruelly put to death by Sháh Shujá' at Rafsinján. One of Mubárizu'd-Dīn's first measures was to enact severe laws against wine-drinking and other forms of

Mubárizu'd-Dīn  
Muḥammad

dissipation prevalent amongst the pleasure-loving Shírázís, concerning which his son Sháh Shujá' composed the following quatrain :

در مجلسِ دهر سازِ مستی بستست  
نه چنن نه قانون و نه دف بر دستست  
رندان همه تركِ می پرستی كردند  
جز محتسبِ شهر كه بی می مستست

"Closed are the taverns now throughout the land;  
Zither and harp and tambourine are banned;  
Banned is wine-worship to the libertine;  
Only the proctor's<sup>1</sup> drunk, though not with wine!"

In the following year, A.D. 1354, whether in consequence of this unpopular measure or not, Shíráz was seized by rebels against the Muẓaffarís, but was soon retaken. About this time Mubárizu'd-Dín declared his allegiance to the titular Caliph al-Mu'taḍid<sup>2</sup>, whose name he caused to be inserted in the *khutba*. In A.D. 1357 Isfahán was attacked and ultimately taken, and its ruler Shaykh Abú Isháq Injú was captured, brought to Shíráz, and there put to death at Mubárizu'd-Dín's command by Amír Qutbu'd-Dín, the son of Sayyid Amír Hájji Darráb, who had suffered death by order of Abú Isháq. It is said that just before his death Abú Isháq recited the two following quatrains:

افسوس كه مرغِ عمر را دانه نماند  
و امید بهیچِ خویش و بهگانه نماند

<sup>1</sup> The *Muhtasib*, here rendered "proctor," was an officer whose function it was to maintain public order and morality and ensure that the goods sold by tradesmen should both in quantity and quality maintain a proper standard.

<sup>2</sup> Abú'l-Faṭḥ Abú Bakr al-Mu'taḍid bi'lláh, son of al-Mustakfi, one of the titular 'Abbásid Caliphs who exercised a merely nominal sway in Egypt after the sack of Baghdád until the Ottoman conquest (A.D. 1262-1517), succeeded his brother al-Hákím bi-amrilláh in 753/1352-3 and died in 763/1362. See as-Suyúṭi's *Ta'rikhu'l-Khulafá* (ed. Nassau Lees, Calcutta, 1857), p. 516.

دردا و دريغا كه درين مدتِ عمر'  
 از هرچه بگفتيم جز افسانه نماند'  
 با چرخِ ستيزه كار مستيز و برو'  
 با كردشِ دهر در ميآويز و برو'  
 يك كاسه' زهرست كه مرگش خوانند'  
 خوش در كش و جرعه بر جهان ريز و برو'

"No hope in kin or stranger doth remain,  
 Nor to the bird of Life one single grain;  
 Of all we said throughout our life, alas!  
 Naught will survive us save an echo vain!"

"Depart and quarrel not with Fortune's spite;  
 Depart, nor strive with circling Heaven's might;  
 Drain with a smile the poison-cup of Death  
 And pour libations ere you take your flight"

After capturing Isfahán, Mubárizu'd-Dín marched on Tabríz, which also he occupied, after two engagements with the troops of Akhí Júq, whom his sons pursued as far as Nakhjuwán. Finally, however, his fortune turned against him, for his sons Maḥmúd and Shujá', apprehensive of his intentions towards them, seized and blinded him when they reached Isfahán on the homeward march, and imprisoned him first in the castle of Ṭabarak and then in the Qal'a-i-Saffid in Fārs, where he succeeded in winning over the warden to his interests. Some sort of reconciliation was eventually effected between him and his rebellious sons, but it did not long endure, and Mubárizu'd-Dín finally died in prison at Bam in Rabí' I (December, 1363), at the age of sixty-five<sup>1</sup>.

<sup>1</sup> His severity was such that, according to one of his intimates, Luṭfu'lláh b. Šadru'd-Dín 'Iráqí (cited in the *Fārs-nāma-i-Nāgiri*), he would often lay aside the *Qur'án* which he was reading to decapitate some criminal brought before him for judgement, and then calmly resume the perusal of the Sacred Book.

## SHÁH SHUJÁ' (759-786 = 1357-1384).

Mubárizu'd-Dín was succeeded by his son Sháh Shujá', whose chief claim to fame is that he was the patron of the immortal Háfiz. He himself was not devoid of poetic talent, and wrote verses both in Arabic and Persian, specimens of which are given by Maḥmúd Kutbī<sup>1</sup>. Nor did his intellectual attainments end here: he knew the *Qur'án* by heart when he was nine years of age; could remember eight verses of Arabic poetry after hearing them read once; was famous for his epistolary style, wrote a fine hand, and was skilled in all martial exercises. He was also a great patron of men of learning, and at one time used to attend the lectures of Mawláná Qiwámu'd-Dín, while he appointed the eminent Sayyid-i-Sharíf-i-Jurjání professor in the Dáru'sh-Shifá College which he had founded at Shíráz. Nor did his reign lack military glory of the somewhat barren kind prevalent at that time, for he retook Shíráz from his brother Maḥmúd, who had ousted him from it by a trick, and Kirmán, which had been seized by Dawlat-sháh; and, on the death of Sulṭán Uways Jalá'ir at Tabriz in March, 1375, occupied not only that city, but also Nakhjuwán, Qarábágh, Awján, Sulṭániyya, Shúshtar and even Baghdád, so that he became for a while the master of the greater part of Persia.

In his family relations he was not happier than the rest of his House. His brother Maḥmúd, who had strangled his wife, the daughter of Shaykh Abú Isháq, about A.D. 1368, died in 1375 at the age of 38. On hearing of his death Sháh Shujá' wrote the following quatrain:

محمود برادر شد شیر مکیں

میکرد خصومت از پی تاج و نکیں

کردیر دو بخش تا بر آساید خلق

او زیر زمین گرفت و من روی زمین

<sup>1</sup> See pp. 683-4 of the *fac-simile* of an old MS. of the *Tārīkh-i-Guzida* published in the Gibb Series (vol. xiv, 1).



"My brother Maḥmūd, lion-like crouched low,  
For crown and ring was my relentless foe.  
At length we shared the earth that men might rest :  
I took the surface, he the realm below."

He was also troubled by the real disloyalty of one son, Sulṭān Uways, and the fancied disloyalty of another, Sulṭān Shiblī, whom in a fit of anger, intensified by drink, he caused to be blinded, and only repented of his rash act when it was too late. This happened in A.D. 1383, a year before his death, which took place on October 9, 1384, he being then 53 years of age and having reigned 27 years. On his death-bed he wrote a letter to the great Tīmūr<sup>1</sup>, setting forth his devotion and loyalty, and commending to his care his sons and brothers, especially his successor Zaynu'l-'Ābidīn. How much effect this letter, with its admonitions that "loyalty to promises is a part of Faith," produced on Tīmūr was shown nine years later when he made a massacre of the whole family. The body of Shāh Shujá' was conveyed to Medina for burial, or, according to another account, buried in a place called *Kúh-i-Chahil Maqám* (the "Mountain of Forty Stations") a little to the North-east of Shiráz. The date of his death is given by the chronogram : حیف از شاه شجاع ("Alas for Shāh Shujá'!"), the numerical equivalents of the component letters of which add up to (A.H.) 786 (= A.D. 1384).

ZAYNU'L-'ĀBIDÍN (786-789 = 1384-1387).

Zaynu'l-'Ābidín's reign was both short and troubled, for not only was it marred by those family feuds and fratricidal strifes which were characteristic of this dynasty, but the menace of Tīmūr and his Tartars hung ever more threateningly over the land. Soon after his accession Zaynu'l-'Ābidín was attacked by his cousin Shāh Yahyá, and shortly after this arrived Tīmūr's envoy Qutbu'd-Dīn and required the insertion in the *khutba*

Mujāhidu'd-Dīn  
'Alī Zaynu'l-  
'Ābidīn

<sup>1</sup> The text of this letter will be found on pp. 730-733 of the *faṣṣimile* of the *Tārīkh-i-Guzāda* (Gibb Series, vol. xiv, 1)

of his master's name, which was tantamount to recognizing him as over-lord. In 789/1387 Tímŭr himself made his first entry into 'Irāq and Fārs. From Iṣfahān, which was governed by Majdu'd-Dīn Muẓaffar, the uncle of Zaynu'd-Dīn, he demanded a large sum of money, in collecting which his agents showed so harsh and arrogant a disposition that the inhabitants rose against them and killed them. Tímŭr took a terrible revenge on them, for he ordered a general massacre, in which 70,000 persons<sup>1</sup> are said to have perished. He then advanced on Shīrāz, but Zaynu'l-'Ābidīn did not await his arrival, and fled to Shūshtar, where he was treacherously seized by his cousin Shāh Maṣṣūr, who thereupon marched to Shīrāz and drove out his brother Yaḥyá, who fell back on Yazd. The next six years (A.D.

1387-1393) passed in continual strife between the three Muẓaffarī princes Shāh Maṣṣūr (who

reigned over Fārs and Iṣfahān), his brother Shāh Yaḥyá (who ruled at Yazd), and his cousin Shāh Aḥmad (who held Kirmān), until in 795/1393 Tímŭr for the second time descended on these distracted provinces. He first took the Qal'a-i-Saffīd ("White Castle"), killed the garrison, and released and restored to the throne Zaynu'l-'Ābidīn, and then continued his march on Shīrāz, whence Shāh Maṣṣūr fled to Pul-i-Fasā. Of some of the Shīrāzīs who had followed him thither he enquired what the people of Shīrāz were saying of him. "Some say," they replied, "that those who wielded maces weighing ten maunds and carried quivers weighing seventeen maunds have fled like goats before a pack of wolves and have left their families as an easy prey to the foe." On hearing this Shāh Maṣṣūr, moved alike by shame and compassion, resolved to go back

to Shīrāz and face the inevitable death which a conflict with Tímŭr's hosts involved. He had with him only 3000 men, of whom 2000 fled soon after the battle began, while the Tartar army "were

<sup>1</sup> This is the number given in the *Fārs-nāma-i-Nāṣirī*, but the *Tārīkh-i-Guzāda* (p. 739 of *fac-simile*) raises the number to 200,000.

more numerous than ants and locusts," yet with such valour and desperation did he engage the enemy that more than once he forced his way almost to within striking distance of Tīmūr, until at last, wounded in the neck and shoulder, he turned in flight towards Shīrāz. He was overtaken by some of Sháh Rukh's soldiers, who dragged him from his horse and severed his head from his body. The year of his death (795/1393) is

Death of Sháh  
Mansúr

given by the chronogram مُلْكُهُ هُت ("he relinquished the kingdom")<sup>1</sup>. The other Muẓaffarī princes (Aḥmad 'Imádu'd-Dīn and Sultán Maḥdí, son of Sháh Shujá', from Kirmán; Nuṣratu'd-Dīn Sháh Yahyá and his sons Mu'izzu'd-Dīn Jahángir and Sultán Muḥammad from Yazd; and Sultán Abú Isháq, son of Sultán Uways, son of Sháh Shujá', from Sírján) surrendered themselves to Tīmūr and were at first treated honourably, but were finally put to death at Qumishah, a little to the south of Isfahán, on Rajab 10, 795 (May 22, 1393), a date commemorated in the following verses:

بعبرت نظر کن بآل مظفر'  
شاهی که گوی از سلاطین ربودند'  
که در هفصد و پنج و تسعین ز هجرت'  
دهر شب ز ماه رجب چون غنودند'  
چو خرما بنان در زمانها برشتند'  
چو تره باندك زمانی غنودند'

Only two were spared, Zaynu'l-'Ábidīn and Shiblī, both of whom had been blinded, the one by his cousin Mansúr, the other by his father Sháh Shujá'. These were taken by Tīmūr to Samarqand, his capital, where they spent the remainder of their days in tranquillity. So ended the Muẓaffarī dynasty, which for eighty years had held sway over the greater part of southern and central Persia. Several of their princes

Literary tastes  
of the Muẓaffarīs

<sup>1</sup> This works out at 40 + 30 + 20 + 5 + 300 + 400 = 795.

were distinguished alike by their taste and their talents, and their patronage of learning and letters drew to their court not only numerous poets of distinction, including the incomparable Ḥāfiz, but savants such as 'Aḍudu'd-Dīn al-Ījī and Mu'īnu'd-Dīn Yazdī. Materially they did little to benefit their subjects, save for the building of a few colleges; while even in Eastern history it would be difficult to find a household so divided against itself and so disposed to those fratricidal wars and savage mutilations or destruction of their kinsmen which constitute the greater part of their history.

#### THE JALÁ'IRS<sup>1</sup>, ÍL-KHÁNÍS, OR ÍLKÁNÍS.

During the period of the disruption of the Mongol Empire two Shaykh Ḥasans play a prominent part, the one known as "the Great" (*Buzurg*), the other as "the Little" (*Kúchak*). The latter was the grandson of the great Amír Chúbán, whose power and influence were still further increased by his marriage in 719/1319 with Sātī Beg, the daughter of Úljáytú and sister of Abú Sa'íd, who bore him three sons, besides the six sons and one daughter (Baghdád Khátún) born to him by another wife. Of these ten children the most celebrated were Amír Ḥasan, Timúr-Tásh, Dimashq Khwája, and Baghdád Khátún. Amír Ḥasan and his three sons, Tálish, Hájji Beg and Ghúch Ḥusayn, all died violent deaths about 727-8/1327-8. Timúr-Tásh rebelled and fled to Egypt, where he was at first well received by al-Malik an-Náṣir, who, however, becoming alarmed at his increasing influence and evident ambition, put him to death in 728/1328. He was the father of the above-mentioned Shaykh Ḥasan-i-*Kúchak* ("the Little"), also called after his grandfather "Chúbání," and of Malik-i-Ashraf. Dimashq Khwája, the third of Amír Chúbán's sons, was put to death by Abú Sa'íd in 727/1327 (a year very fatal to this family)

<sup>1</sup> Concerning the Jalá'irs, a tribe cognate to the Mongols, see the *History of the Moghuls of Central Asia* by N. Elias and E. Denison Ross (London, 1896), p. 88\*.

on a charge of carrying on an intrigue with one of the widows of the late king Úljáy tú. His daughter Dilshád Khátún and her aunt Baghdád Khátún were both ladies of considerable note, and, extraordinary as it appears, both were married at one time in their lives to the Sulţán Abú Sa'íd and at another to the rival Shaykh Ḥasan, called "the Great" (*Buzurg*). Baghdád Khátún is said to have been remarkable for her beauty, and was married in 723/1323 to Shaykh Ḥasan-i-*Buzurg*, but unfortunately Abú Sa'íd saw her, was smitten by her charms, and conceived so violent a passion for her that in 727/1325 he compelled her husband to divorce her so that he might marry her himself. On Abú Sa'íd's death in 736/1335-6 and the elevation to the throne of Arpa, she was put to death privily by the new Sulţán on suspicion of having poisoned her late husband, and Shaykh Ḥasan-i-*Buzurg* compensated himself by appropriating the late monarch's other widow Dilshád Khátún<sup>1</sup>. She bore him Sulţán Uways, whose power she subsequently shared, and, like him, was the subject of many panegyrics on the part of the poet Salmán of Sáwa.

Shaykh Ḥasan "the Great" was the son of Husayn, the son of Āq-Búghá, the son of Aydakán, and claimed descent from Húlágú, whence, I suppose, the title of *Shaykh Ḥasan-i-Buzurg* Ílkání (ایلکانی, not ایلخانی, Īl-khání, though probably a mere variant of it) by which, as well as Jalá'ir (the tribal name) the dynasty was known. For about eight years (736-744/1335-1343) after the death of Abú Sa'íd the history of Persia consists largely in the struggles and intrigues of these two houses (of Chúbán and Jalá'ir) for the supreme power, their ambitions being thinly masked by the puppet-princes of the race of Húlágú whom they successively raised to a nominal and generally very

<sup>1</sup> The author of the *Ḥabíbú's-Siyar*, Khwándamír, endeavours to explain the illegality of Abú Sa'íd's marriage with Baghdád Khátún and her niece Dilshád Khátún by assuming that he divorced the former before marrying the latter. He also asserts that Baghdád Khátún avenged this slight by poisoning Abú Sa'íd.

brief sovereignty. By 737/1337 Shaykh Hasan-i-*Buzurg* was in possession of Baghdád and Tabríz, the two capitals of the Mongol Íl-kháns and afterwards of the Jalá'irs, who would therefore appear to have represented most directly the older dynasty; but his tenure only became relatively secure on Rajab 27, 744 (Dec. 15, 1343), when his rival Shaykh Hasan-i-*Kúchak* was murdered by his unfaithful wife in a very horrible manner, which nevertheless called forth a savage and untranslatable epigram from Salmán of Sáwa, the panegyrist of the Jalá'irs, of which the text has been already given on p. 60, *supra*.

Murder of  
Shaykh Hasan-  
i-*Kúchak* by  
his wife

The Jalá'ir or Íl-khánf dynasty founded by Shaykh Hasan-i-*Buzurg* endured for some 75 years, and, though much harassed by Tímür during the last fifteen or twenty years of its existence, was never entirely crushed by him like the Muzaffarís. Shaykh Hasan and his son Shaykh Uways, whose mother was Dilshád Khátún, each reigned about twenty years (A.H. 736 or 737 to 757 and A.H. 757 to 776 respectively); and all three seem to owe much of their fame and good repute to their indefatigable panegyrist Salmán of Sáwa, most of whose poems are consecrated to their praise. The portrait of them presented by most historians and biographers is therefore a very flattering one, and, though their virtues may have been exaggerated, there seems no reason to believe that it is altogether unfounded. After the death of Sulţán Uways, however, on the 2nd of Jumáda I, 776 (Oct. 9, 1374), the fortunes of the dynasty began to decline. On that same day the late ruler's eldest son Hasan was put to death by the nobles, and the younger son Husayn was placed on the vacant throne at Tabríz, whence he was driven out, after a successful war with the Turkmáns, for a space of four months by Sháh Shujá' the Muzaffarí. Shortly after this his authority was resisted by his brother 'Alí, and finally in Şafar, 784 (April-May, 1382), he was killed by another brother, Aḥmad, who in turn was proclaimed king, and became involved almost immediately in a fratricidal conflict with yet another

brother named Báyazíd. A partition of the kingdom was finally effected, Ádharbáyján being assigned to Aḥmad and ʿIráq to Báyazíd, but soon fresh conflicts occurred between the two brothers in which the aid of Sháh Maṣṣúr the Muẓaffarí was invoked first by one and then by the other. These unedifying squabbles were brought to an end by the approach of Tímúr's army, which, after a protracted resistance on the part of Aḥmad, finally compelled him and Qará-Yúsuf the Turkmán to seek refuge with the Turkish Sultán Báyazíd, known as *Yıldırım*, "the Thunder-bolt." Thence they passed to Egypt, the ruler of which country was preparing to make his peace with Tímúr by surrendering them to him when, fortunately for them, news arrived that that sanguinary conqueror was dead. Shortly afterwards Aḥmad's bad faith led to a rupture between him and Qará-Yúsuf, who defeated him near Tabríz on the 25th of Rabʿ II, 812 (Sept. 6, 1409). The same night he was captured and put to death, after a troubled and turbulent reign of twenty-seven years, by his conqueror, and with him practically ended the ʿIl-khānī or Jaláʿir dynasty, though its final extinction at the hands of the Qará-qoyúnlu or "Black Sheep" Turkmáns did not take place until a year or two later.

The Ottoman  
Sultán Báyazíd  
"the Thunder-  
bolt."

#### THE KURTS<sup>1</sup>.

We pass now to the Kurt dynasty which ruled over extensive territories in the N.E. of Persia and the adjacent countries with their capital at Herát. The most detailed account of them which I have met with is contained in a still unpublished history of Herát entitled *Rawḍatu'l-Jannāt fi ta'rikhi madīnati Herát* ("Gardens of Paradise: on the history of the city of Herát"), composed by Mawláná Mu'in of Isfizar. This history, which comes down to the year 875/

<sup>1</sup> The name is generally spelt *Kart* by English Orientalists, but in the carefully-written MS. of the History of Herát, which will be mentioned immediately, it is repeatedly pointed *Kurt*, which pronunciation I have therefore adopted.

1473-4 or thereabouts, is based on the older works of Abú Ishāq Aḥmad b. Yá-Sín; Shaykh 'Abdu'r-Raḥmán Fámí; Sayfí of Herát; and the *Kurt-náma* of Rabf'í of Búshanj; and is divided into 26 *Rawḍas* ("Gardens"), each containing two or more *Chimans* ("Parterres"). Of these, *Rawḍas* vii-x deal with the period and dynasty now under review. I am indebted to Mr A. G. Ellis, Assistant Librarian of the India Office, for the loan of an excellent MS. of this work, transcribed in 1073/1662-3 and superior in accuracy and legibility to either of the British Museum codices\*. Another work which supplies some useful information about this dynasty is the very rare *Mujmal* of Faṣṭḥí of Khwáf, from which the poems of Rabf'í cited in the last chapter are taken. Some account of the dynasty is, of course, also contained in all general histories of Persia of a later date, such as the *Rawdatu's-Safá*, *Ḥabibu's-Siyar*, *Maṭla'u's-Sa'dayn*, etc.

The ancestor of the Kurts was a certain Táju'd-Dín 'Uthmán-i-Marghíní, whose brother, 'Izzu'd-Dín 'Umar-i-Marghíní, was the powerful Wazír of Sultán Ghiyáthu'd-Dín Muḥammad-i-Ghúrí (d. 599/1202-3). Táju'd-Dín was made Warden of the Castle of Khaysár, and on his death his son, Malik Ruknu'd-Dín Abú Bakr, married the daughter of the above-mentioned Sultán. Their son Shamsu'd-Dín succeeded his father in 643/1245-6, joined Sálí Noyan in an invasion of India in the following year, and met the great Shaykh Bahá'u'd-Dín Zakariyyá (the spiritual director of the poet 'Iráqí) at Multán in 645/1247-8. Later he visited the Mongol ruler Mangú Qá'án (646-655/1248-1257) who placed under

\* Rabf'í, called Khaṭīb, of Búshanj, was killed, according to the *Mujmal* of Faṣṭḥí, in 702/1302-3. He was court-poet to Fakhrud-Dín Kurt.

\* Add. 22380 and Or. 4106.

\* See p. 150 *supra*, *ad calc.*, where the MSS. are enumerated. The St Petersburg MS. is No. 271 of the *Institut des Langues Orientales du Ministère des Affaires Étrangères*. See Baron Victor Rosen's *Manuscripts Persans*, pp. 111-113.



his sway Herát, Jám, Búshanj, Ghúr, Khaysár, Fírúz-Kúh, Gharjistán, Murgháb, Merv, Fáryáb (up to the Oxus), Isfízár, Faráh, Sístán, Kábul, Tíráh, and Afghánistán up to the Indus. In 662/1263-4, after having subdued Sístán, he visited Húlágú, and three years later his successor Abáqá, whom he accompanied in his campaign against Darband and Bákú. He again visited Abáqá, accompanied by Shamsu'd-Dín the *Shāhib Dīwān*, in 675/1276-7, and this time the former good opinion of the Mongol sovereign in respect to him seems to have been changed to suspicion, which led to his death. for he was poisoned in Sha'bán, 676

(January, 1278), by means of a water-melon given to him while he was in the bath at Tabriz.

Abáqá even caused his body to be buried in chains at Jám in Khurásán. Mawláná Wajihu'd-Dín Nasafí commemorated the date of his death in the following verses:

بسال ششصد و هفتاد و شش مه شعبان

قضا ز مصحف دوران چو بنگریست بقال

بنام صفدر ایرانیان محمد كُرت

بر آمد آیت "وَالشَّمْسُ كُوِّرَتْ" در حال

The allusion is to the verse in the *Qur'án* (*súra* lxxxix, 1) "When the sun is rolled up," for the title of the deceased ruler, Shamsu'd-Dín, signifies the Sun of the Faith.

The title of *Malik* (which means King in Arabic, but in Persia at this period meant no more than Prince or *Amir*) seems to have been first taken by Ruknu'd-Dín, but already the Shaykh Thiqatu'd-Dín Fámí had given the higher title of *Sháh* to his uncle 'Izzu'd-Dín 'Umar in the following verse:

ایام شد مساعد و امید شد غنی

در عهد عز دین عمر آن شاه مرغنی

فرخنده خسروی که ز کحل سخای او

دارد همیشه دیده حاجات روشنی

The title of *Malik* was, however, that borne by all the succeeding members of this house.

Shamsu'd-Dín was succeeded in 677/1278-9 by his son Ruknu'd-Dín, who thereupon assumed his father's title with the adjective *Kihín* ("the Younger"). He died at Khaysár on Šafar 12, 705 (Sept. 3, 1305), but seems at a much earlier date to have been practically set aside by his son Fakhru'd-Dín, who, having been imprisoned by his father for seven years, was released at the intercession of the Mongol

Ruknu'd-Dín  
succeeds his  
father under  
the title of  
Shamsu'd-Dín-  
i-Kihín

He is superseded  
by his son  
Fakhru'd-Dín

general Nawrúz, whom he ill requited by betraying him in 696/1296-7 to Gházán Khán, against whom Nawrúz had revolted. Three years later Fakhru'd-Dín himself fought against Gházán's brother Khudá-banda, who succeeded Gházán in 705/1305-6, and in the following year sent an army of 10,000 men under Dánishmand Bahádúr against Herát, of which the fortifications had been greatly strengthened by Fakhru'd-Dín. Dánishmand was, however, killed by a treacherous stratagem after he had been allowed to occupy Herát, together with many of his men, and Fakhru'd-Dín then returned from Amán-Kúh, whither he had fled, and reoccupied the city. Soon afterwards he died on Sha'bán 22, 706 (Feb. 26, 1307). He was a great patron of literature. Sayfí says that forty poets of note were his panegyrists, and that he himself had composed eighty *qašidas* and one hundred and fifty *muqaṭṭa'ât* in his praise. On the other hand his rule was austere: he forbade women to walk abroad, and sternly repressed wine-drinking and public mourning.

Fakhru'd-Dín was succeeded by his brother Ghiyáthu'd-Dín, who soon afterwards had a quarrel with his brother 'Alá'u'd-Dín, and went to lay his case before the Mongol sovereign Khudá-banda, who accorded him a gracious reception. On his return to Herát in 708/1308-9 he extended his power over Ghúr, Khaysár and Isfízár. 'Alá'u'd-Dín Hindú's intrigues against him compelled him again to visit Sháh Khudá-banda in

Ghiyáthu'd-Dín  
succeeds

714/1314-15, and it took him some time, aided by the intercession of Shaykh Núru'd-Dín 'Abdu'r-Rahmán of Isfará'in, to regain that monarch's confidence. On his return he was confronted first, in 718/1318-19, with an invasion of Khurásán by Prince Yasúr<sup>1</sup> the Nikúdarí and, in the following year, with the hostility of Quṭbu'd-Dín of Isfízár and the people of Sístán, on which latter war Púr-i-Bahá of Isfízár has the following verses :

شاهَا دَكُرْ بَه بُشْتِي سُسْتَانِ سِيستَانِ  
 آهَنْدَكِ جَنْدَكِ لَشْكِرِ ايرانيان مَكْنِ  
 ريش و بروت بيش نيند اهلِ سِيستَانِ  
 زَنهار تَكِيه بِرِ نَمِد و رِيهَانِ مَكْنِ

"O King, do not again, supported [only] by the weak Sísánís,

Venture to give battle to the army of the Persians.

The people of Sístán are nothing more than beards and moustaches ;  
 Beware lest thou place thy reliance on felt and cords !"

In 720/1320 Prince Yasúr was killed and the Nikúdarís dispersed, and in Rajab of that year (August, 1320) Ghiyáthu'd-Dín set out to perform the pilgrimage to Mecca, leaving his son Malik Shamsu'd-Dín Muḥammad to act as Viceroy. In 729/1329 Ghiyáthu'd-Dín died, leaving four sons, the above Shamsu'd-Dín who succeeded him ; Ḥáfiz and Mu'izzu'd-Dín who successively ascended the throne ; and Báqir.

On the date of Shamsu'd-Dín's accession the following Arabic chronogram was composed by Jainálu'd-Dín Muḥammad ibn Ḥusám :

أَضَاءَتْ بِشْمِسِ الدِّينِ كُرْتُ زَمَانُنَا ، وَأُجْرِي فِي بَحْرِ الْمُرَادَاتِ قُلُوكُ ،  
 وَ مِنْ عَجَبِ تَارِيخٍ مُبْدَأُ مُلْكِهِ ، يُوَافِقُ قَوْلَ النَّاسِ خُلْدَ مُلْكُهُ ،

The words *Khullida mulkuhu* ("May his rule be eternalized") give, according to the *abjad* reckoning, the date 729 ; but unhappily so slight was their appropriateness that

<sup>1</sup> See Howorth's *Hist. of the Mongols*, Part iii, pp. 590-1.

Shamsu'd-Dín died two months after his accession, and was succeeded by his brother Háfiz, who in turn, after a brief and troubled reign of about two years, was succeeded by the third brother Abu'l-Husayn Malik Mu'izzu'd-Dín.

The accession of Mu'izzu'd-Dín in 732/1331 almost synchronized with three important events, the death of Abú Sa'íd (which practically marked the end of the Mongol dominion over Persia); the birth of Tímúr; and the rise of the Sarbadár Dynasty.

Accession of  
Mu'izzu'd-Dín

#### THE SARBADÁRS.

The history of this dynasty, so far as it need be discussed here, may well be considered in connection with that of the

The Sarbadár  
Dynasty

Kurts. It is well summarized by Stanley Lane-Poole<sup>1</sup>, who says that they held Sabzawár and the neighbouring district for nearly half a century, "during which period twelve successive chiefs assumed the command, nine of whom suffered violent deaths." It may be added that no one of them reigned more than six or seven years, and that they were enthusiastic adherents of the Shí'a doctrine, while in Nishápúr and Herát the Sunní doctrine predominated. Nevertheless Khwája 'Alí Mu'ayyad, the last of the line, succeeded in taking Bistám and Farhádjird and winning over Nishápúr, which, however, was recaptured by the Kurts in 777/1375-6. The revolt which gave rise to this dynasty—if such it can be called—took place on Sha'bán 12, 737 (March 16, 1337), when Amír 'Abdu'r-Razzáq of Bayhaq, a disciple of Shaykh Husayn Júrí (whose *murids* or disciples formed an important element in the forces of this little kingdom) first raised the standard of rebellion, saying, "A gang of evil-doers dominates and oppresses the people. By God's grace we will do away with the oppression of these tyrants, failing which we will see our heads on the gibbet (*sar-ba-dár*), since we can no longer endure these tyrannical aggressions," and it

Origin of the  
name Sarbadár

<sup>1</sup> *Mohammadan Dynasties*, p. 251.

was to this expression that the dynasty owed its name<sup>1</sup>. One notable poet, Ibn-i-Yamín, is associated with the Sarbadárs, but after the battle of Záwa, in which Shaykh Husayn Júrî was killed and the Sarbadár forces routed, he fell into the hands of Malik Mu'izzu'd-Dín Kurt, by whom he was well received and treated with honour.

Mu'izzu'd-Dín Kurt reigned for forty years, not ingloriously, though not without occasional acts of barbarity which were, unhappily, characteristic of that time, as when, after the capture of Bádghís, he erected, in the style later made familiar by Tímúr, two towers or minarets of the heads of his enemies. Finally he sickened and died in 771/1369-70, a date expressed in the following chronogram:

آنرا که جهان پر از زر و زور شود  
مانند حسین کُرت در گور شود  
بر دالِ دعا چو بر زنی يك نقطه  
تاریخ وفات خسرو غور شود

He was buried at Herát by the side of the Ghúrí monarch Sultán Ghiyáthu'd-Dín Muḥammad Sám and of his own father Ghiyáthu'd-Dín Muḥammad-i-Kurt, and was succeeded by his son Ghiyáthu'd-Dín Pír 'Alí.

It was about this time that the shadow of Tímúr (Tamerlane) began to fall over the land, but as usual his first advances were of a friendly character, and he gave his niece Sevinj Qutluq Ághá in marriage to Ghiyáthu'd-Dín Pír 'Alí's son Pír Muḥammad in or about the year 778/1376. Five years

<sup>1</sup> The original words (*Rawḍatu'l-Jannát*, Mr Ellis's MS., f. 147) are as follows:

جمعی مفسدان استیلا یافته بر خلائق ستم میکنند، اگر توفیق  
یابیم دفع ظلم ظالمان نمائیم و آلا سر خود بر دار بینیم که دیگر  
تحمل تعدی ظلم نداریم، بدین سبب ایشانرا سرمدار لقب شد

later, in the spring of A.D. 1381, early in his first Persian campaign, Timūr occupied Herāt, placed it and the adjacent territories under the control of his son Mīrān-shāh, and carried off the Kurt ruler Ghiyāthu'd-Dīn Pīr 'Alī and his eldest son Pīr Muḥammad to Samarqand, where he imprisoned them, while two other members of the family, Amīr Ghūrī and Malik Muḥammad, were similarly imprisoned at Andakān. Soon afterwards, however, an abortive rebellion at Herāt in A.D. 1389 furnished their captor with an excuse for putting them to death, and so ended the Kurt dynasty, a year after the extinction of their rivals the Sarbadārs.

Extinction of the  
Kurt Dynasty  
by Timūr

Amongst the four dynasties whose history has been briefly sketched above was Persia for the most part divided when, in the last quarter of the eighth century of the *hijra* and the fourteenth of the Christian era, Timūr burst upon the land and ravaged it as Chingīz Khān had done some hundred and fifty years before. Between the two Central Asian conquerors there are many points of resemblance; both had to begin by consolidating their power and destroying rivals amongst their own people; both had passed the age of forty when they embarked on their invasions of Persia; and both were responsible for incalculable bloodshed and suffering. Two circumstances chiefly differentiate them, the fact that Chingīz Khān was a heathen while Timūr was, in name at least, a Muhammadan; and the fact that, while Chingīz Khān was confronted with the great empire of the Khwārazmshāhs, Timūr found Persia, as we have seen, parcelled out amongst a number of petty rulers whose dominions had no fixed frontiers, and who were constantly at war with one another and even with ambitious members of their own families. That Timūr was a Muhammadan certainly tended to mitigate in some measure, so far as Persia and other Muslim lands were concerned, a natural savagery not inferior to that of Chingīz, for he at least showed more respect for

Comparison of  
Timūr with  
Chingīz Khān



रामर

Add. 18801 (Brit. Mus.), f. 23

For face p. 150





shrines and sacred edifices, and for men reputed holy or learned. Yet we must not be misled by panegyrists like Sharafu'd-Dín 'Alí Yazdí, author of the *Zafar-náma* ("Book of Victory")<sup>1</sup>, who wrote under the patronage and for the pleasure of the conqueror; though we need not, on the other hand, endorse all the abusive language employed by the Arabic writer Aḥmad ibn 'Arabsháh in his '*Ajd'ibul-Maqdúr fí akhbári Tímúr*' ("Marvels of Destiny in the History of Tímúr")<sup>2</sup>, where the conqueror is habitually described as "this traitor," "this criminal," "this mad dog," and the like. But Sharafu'd-Dín's fulsome flattery is less tolerable than Ibn 'Arabsháh's abuse, for though he is unable to omit all mention of Tímúr's massacres and pyramids of skulls, he does not scruple to declare<sup>3</sup> that "his generous personality manifested the boundless grace of God, while the purest virtue and philanthropy were concealed in his light-seeking mind; and such acts of wrath and retribution as were ostensibly committed in the initial stages [of his conquests] by some of his world-endowed followers and partisans, as will be presently set forth, were prompted only by the exigencies of conquest and the necessities of world-empire." As specimens of those acts mention may be made of his massacre of the people of Sístán in 785/1383-4, when he caused some two thousand prisoners to be built up in a wall; his cold-blooded slaughter of a hundred thousand captive Indians near Dihlí in 801 (December, 1398); his burying alive of four thousand Armenians in 803/1400-1, and the twenty towers of skulls erected by him at Aleppo and Damascus in the same year; and his massacre of 70,000 of the inhabitants of Isfahán in 789 (November, 1387), to quote only a few out of many similar instances of his callous indifference to bloodshed and human suffering. Sir John

<sup>1</sup> Published in two volumes at Calcutta in the *Bibliotheca Indica* Series in 1887-8. This history, which comprises in this edition some 1560 pages, is prolix, tedious, florid and fulsome.

<sup>2</sup> Published at Leyden, 1636; Calcutta, 1818; Cairo, A.H. 1285, etc.

<sup>3</sup> Pp. 15-16 of the *Bibl. Ind.* edition.

Malcolm's judgements of Tímúr will command the assent of all fair-minded students not blinded by a misplaced hero-worship of great conquerors, such as Alexander, Chingíz, Tímúr or Napoleon, who deemed no price of human suffering too great for the gratification of their ambitions. "Such a leader as Timour," says Malcolm, in his excellent *History of Persia*<sup>1</sup>, "must have been idolized by his soldiers; and, with an army of six or seven hundred thousand men attached to his person, he was careless of the opinion of other classes in the community. The object of this monarch was fame as a conqueror; and a noble city was laid in ashes, or the inhabitants of a province massacred, on a cold calculation that a dreadful impression would be made which would facilitate the purposes of his ambition. He pretended to be very religious, was rigid in performing his sacred duties, and paid attention to pious men; who, in return for his favour, used to assure him that God had given the countries of other monarchs to his victorious sword. The parade which he made of these prophecies proves that he either believed in them, or that he thought they might produce an effect favourable to his designs."

"From what has been said," observes this judicious historian a little further on<sup>2</sup>, "we may pronounce that Timour, though one of the greatest of warriors, was one of the worst of monarchs. He was able, brave and generous; but ambitious, cruel and oppressive. He considered the happiness of every human being as a feather in the scale, when weighed against the advancement of what he deemed his personal glory; and that appears to have been measured by the number of kingdoms which he laid waste, and the people that he destroyed. The vast fabric of his power had no foundation, it was upheld by his individual fame; and the moment that he died, his empire dissolved. Some fragments of it were seized by his children: but it was in India alone that they retained dominion for any length of time. In that country we yet perceive a faint and expiring

<sup>1</sup> London, 1815, pp. 482-3.

<sup>2</sup> *Op. laud.*, p. 484.

trace of the former splendour of the Moghul dynasty; a pageant, supported by the British nation, still sits upon a throne at Delhi<sup>1</sup>; and we view in him the gradual decline of human greatness, and wonder at the state to which a few centuries have reduced the lineal descendants of the great Timour."

Besides the two histories of Tímúr already mentioned, the Persian *Zafar-náma* of Sharafu'd-Dín 'Alí Yazdí and the Arabic '*Ajá'ibul-Maqdúr* of Ibn 'Arabsháh,

Nizám-i-Shámí's  
history of Tímúr

there exists a third contemporary history, unpublished, and, so far as is known, represented only by the unique MS. Add. 23,980 of the British Museum. This history, also written in Persian, and also entitled *Zafar-náma*, was undertaken at Tímúr's command in 804/1401-2 by Nizám-i-Shámí, and was concluded and presented to Tímúr in 806/1403-4, just a year before his death. The author was living in Baghdád when it was taken by Tímúr in 795/1393, and was the first person who came out to greet him. "God have mercy on thee," said Tímúr, "for thou wert the first person to come forth from this city before me!"<sup>2</sup> This history, conciser and less florid than the homonymous work of Sharafu'd-Dín, appears to deserve publication, and seems to have formed the basis of the later work. In writing this chapter I have had at my disposal not only my own brief notes on its contents, taken during spare hours in the British Museum, but also a complete transcript made for me by my friend Dr Ahmad Khán.

Reference must also be made to the so-called "Memoirs" and "Institutes" of Tímúr (*Malfúzáat* and *Tuzúkat-i-Tímúrf*),

The so called  
'Memoirs' and  
'Institutes' of  
Tímúr

which, though translated into English from the Persian and widely quoted and used by European writers, are now generally, and I think properly, regarded by the best judges as apocry-

<sup>1</sup> Sir John Malcolm's *History* was published in 1815, long before the Indian Mutiny, which led, among other results, to the final extinction of the dynasty of Tímúr, commonly known as the "Great Moghuls."

<sup>2</sup> MS., f. 99.

phal<sup>1</sup>. The Persian version of this book was first produced in the seventeenth century of our era, in the reign of Sháh Jahán (1628-1659), by a certain Abú Tálíb al-Husaynî, who professed to have translated it from a Turkî original discovered by him in the library of a certain Ja'far Páshá, governor of Yaman (Arabia Felix). Of the existence of this Turkî original no evidence whatever exists save this statement of Abú Tálíb's, and it appears much more likely that he himself compiled the Persian work, in imitation of Bábur's<sup>2</sup> authentic autobiography, with the aid of the *Zafar-náma* and other histories of Tímúr. A manuscript of this work was brought to England by Major Davy in 1779, and on his death in 1784 passed into the possession of his son. In 1779 he wrote to Dr White, then Laudian Professor of Arabic in the University of Oxford, a high appreciation of this book and a vehement defence of its authenticity<sup>3</sup>, and in 1783 both the text and translation of the "Institutes" were published in collaboration by these two. In 1787 Professor Langlès produced a French translation with the following cumbrous title: *Instituts politiques et militaires de Tamerlan, proprement appelé Timour, écrits par lui-même en Mongol, et traduits en François, sur la version Persane d'Abou-Taleb Al-Hosseini, avec la Vie de ce Conquérant, d'après les meilleurs Auteurs Orientaux, des Notes, et des Tables Historique, Géographique, &c.* In 1830 Major Charles Stewart published an English translation of the *Malfūẓāt* or [pseudo] autobiographical Memoirs.

Not only as one of the greatest conquerors the world has ever seen, but as the ancestor of the so-called Moghul dynasty in India, Tímúr has attracted the attention of many

<sup>1</sup> See Rieu's *Pers. Cat.*, pp. 177-180, where several very cogent reasons against the authenticity of the book are given.

<sup>2</sup> That this, not *Bábur*, is the correct form has been shown by Sir E. Denison Ross, in his interesting article on *A Collection of Poems by the Emperor Bdbur* published on Oct. 26, 1910, as an extra number to vol. vi of the *J. A. S. of Bengal*, pp. iv-vi of the *Introduction*.

<sup>3</sup> See pp. ix-xiii of Major Charles Stewart's translation of the *Malfūẓāt* (1830).

European (especially English) as well as Asiatic historians, and has furnished a subject for many writers. For the purposes of this book, in which the historical portion of the subject is necessarily subordinated to the literary, it will be sufficient to give a brief sketch of his career, based chiefly on the *Zafar-náma* and Ibn 'Arabsháh, especially that portion of it which is connected with Persia.

Tímúr (a name which in Turkish signifies "Iron") was born at Kash in Transoxiana on Sha'bán 28, 736 (April 11, 1336). As usual in the case of men who afterwards became famous, attempts are made by

Birth of Timúr

his panegyrists on the one hand to affiliate him (through Qaráchár Noyán) to the Mongol Royal House of Chingiz Khán, and on the other to surround his birth with all manner of portents indicative of his future greatness. Ibn 'Arabsháh, on the other hand, merely gives the names of his father (Taragháy) and his grandfather (Ahgháy), says that "he and his father were herdsmen, belonging to a gang of rascals devoid alike of intelligence and religion," and ascribes the limp to which he owed his *sobriquet* of "the Lamé" (*Lang*) to a wound received while engaged in stealing sheep. His early adventures and the steps by which he gradually attained the leading position amongst his people need not here detain us, and it is sufficient to say that he first became prominent at the age of 24 in 761/1360; received the title of *Sháhib-Qirán* ("Lord of the Auspicious Conjunction") ten years later when he succeeded in killing his rival Sultán Husayn in Sha'bán, 771 (March, 1370); spent six or seven years after this in consolidating his power in Transoxiana.

First Persian  
campaign of 1381

and did not seriously turn his attention to Persia until the spring of A.D. 1381, when he was 45 years of age. In this first campaign, which lasted only for the inside of a year, his attention was confined to Khurásán. At Andakhúd he paid his respects to a more or less crazy dervish known as Bá bá Sangú', and, with that superstition which was so strangely blended with his

<sup>1</sup> *Zafar-náma*, i, p. 310.

ferocious energy, interpreted as a presage of victory the piece of meat which that holy but demented personage threw at his head. Sarakhs surrendered to him, and, after visiting another holy man, Zaynu'd-Dín Abú Bakr, at Táýabád, he captured and destroyed Búshanj. The reduction of Herát and submission of Ghiyáthu'd-Dín Pír 'Alí, the Kurt ruler, followed; and thereafter came the turn of Tús, Isfará'in (which was levelled with the ground and many of its inhabitants slain), and Kalát. He then returned to Samarqand and Bukhára for the winter.

In the spring of the following year (A.D. 1382) he continued his operations against Persia. At Kalát, where he encamped, he was joined by his son Mírán-sháh from Sarakhs and by the now submissive Ghiyáthu'd-Dín Kurt from Herát; and, having established a blockade of this strong place, he passed on to Turshíz, which also surrendered to him. Here he received an ambassador from Sháh Shujá, the Muzaffarí ruler of Fárs, whose daughter he demanded in marriage for his grandson Pír Muḥammad. Having received the submission of Amír Walí, the ruler of Mázandarán, Tímúr returned for the winter to Samarqand, his capital, where he was for a while plunged in sorrow by the death of his wife Dilshád Ághá and her elder sister Qutlugh Turkán Ághá.

In the autumn of A.D. 1383, after despatching an expedition against the heathen Mongols to pursue Qamaru'd-Dín, Tímúr again set out on a campaign against Mázandarán and Sístán. Towards the end of October he attacked Sabzawár, undermined and destroyed the citadel, and took captive some two thousand persons, whom "he piled alive one on another, compacted them with bricks and clay, and erected minarets, so that men, being apprised of the majesty of his wrath, might not be seduced by the demon of arrogance, and so cast themselves into the pit of wailing and destruction!" Having received the submission of Faráh, he attacked Zirih, which was fiercely

Persian campaign of 1382

Third Persian campaign of 1383-4

<sup>1</sup> *Zafar-náma*, i, p. 360.

defended by some five thousand men, most of whom were slain, and their heads built up into minarets. In December Sístán fell before his onslaught, and "whatever was in that country, from potsherds to royal pearls, and from the finest fabrics to the very nails in the doors and walls, was swept away by the winds of spoliation, while the lightning of rapine, comprehending alike the greater and the less of that land, consumed moist and dry together!" After reducing two or three other fortresses, and constructing more pyramids of the skulls of his enemies, Tímúr captured Qandahár, hanged the commander of the garrison, and returned to his capital Samarqand, where he allowed himself a period of repose lasting three months.

It would be tedious, and, in a work of this character, out of place to describe in detail the almost annual campaigns which occupied the remaining twenty years of Tímúr's life, but in brief they were as follows:

In 786/1384-5 Tímúr invaded Mázandarán and Ádharbáyján, wintered at Ray, continued his campaign in the spring of 1385, and, having reduced the Caspian provinces and the North of Persia as far as Sultániyya, returned to his capital Samarqand for the winter.

In 788/1386-7 Tímúr, seeing the distracted state of Persia, determined to effect its total subjugation, and set out on a three years' campaign against that country. He first marched against Malik 'Izzu'd-Dín, the ruler of Luristán, sacked Burújird and Khurramábád, and caused many of his opponents to be cast alive over precipices. He next marched on Tabríz, where Sultán Aḥmad Jalá'ir had collected an army to oppose him, but on his approach the latter, deeming discretion the better part of valour, retreated to Nakhjuwán, and, after a fierce battle, succeeded in making good his escape. Tímúr spent the summer at Tabríz, and despatched thence to Samarqand a selection of the most skilful artificers and craftsmen whom he could find in the conquered city. In the autumn he crossed the Araxes,

<sup>1</sup> *Ibid.*, pp. 368-9.

pushed forward towards Nakhjuwán, and, having subdued the strong fortress of Qárs, proceeded to devastate Gurjistán (Georgia). Having captured Tiflis, and, indulged in a great hunting-expedition, in which the game slain was so abundant that most of it was left to rot on the ground<sup>1</sup>, he returned to winter quarters in Qará-Bagh.

In the spring of A.D. 1387 (A.H. 789) Tímúr renewed his campaign in Asia Minor, subdued the cities of Báyazíd, Erzeroum, Erzinján, Músh, Akhlát and Ván, and received the submission of Salmás and Urmiya, and in the autumn, in consequence of the refusal of the Muẓaffarí prince Zaynu'l-'Ábidín to appear before him, he marched against Fárs. On the way thither he entered Isfahán, and levied a heavy contribution on the people of that city. This provoked a riot, in which a good many of Tímúr's tax-collectors and agents were killed, and Tímúr took a terrible revenge, making a general massacre of the people, in which it is computed that 70,000 perished, whose heads were counted

Tímúr's first  
entry into Shíráz

and afterwards built up into minarets. This happened on Monday, Nov. 18, 1387<sup>2</sup>. Tímúr then continued his march to Shíráz, which submitted to him in the following month (Dec. 1387), and it is on this occasion that the legendary interview between the great conqueror and the poet Háfiz is supposed to have taken place. Dawlatsháh, who relates the anecdote<sup>3</sup>, with characteristic inaccuracy assigns this meeting to the year 795/1392-3, when Háfiz had been dead for four years. The story, which is probably entirely apocryphal, is that Tímúr summoned Háfiz to his presence and upbraided him for the well-known verse in which he says :

"If that unkindly Shíráz Turk would take my heart within her hand,  
I'd give Bukhárá for the mole upon her cheek, or Samarqand."

"With the blows of my lustrous sword," exclaimed Tímúr,  
"have I subjugated most of the habitable globe, and laid

<sup>1</sup> *Zafar-náma*, i, p. 404.

<sup>2</sup> *Ibid.*, p. 435.

<sup>3</sup> See pp. 305-6 of my edition.



waste thousands of towns and countries to embellish Samarqand and Bukhárá, my native towns and the seats of my government ; and you, miserable wretch that you are, would sell them both for the black mole of a Turk of Shíráz !” “Sire,” replied Ḥáfiz, with a deep obeisance, “it is through such prodigality that I have fallen on such evil days !” Tímúr is said to have been so much delighted by this quick rejoinder that he not only refrained from punishing the poet but gave him a handsome present. There is a variant of the story, which I have heard in Persia but not met with in any book, according to which Ḥáfiz replied, “They have misquoted me : what I really wrote was not

*Bi-khál-i-hinduwash bakhsham Samarqand u Bukhárá-rá*

but—

*Bi-khál-i-hinduwash bakhsham du man qand u si khurmá-rá*

I would give for the mole on her cheek two maunds of sugar and three dates.”

No mention of any such meeting occurs in contemporary biographers of Tímúr, such as Sharafu'd-Dín 'Alí of Yazd, nor have I met with any trustworthy evidence in support of it.

To return to Tímúr's invasion of Fárs. Zaynu'l-'Ábidín, the Muzaffarí prince, had fled to his cousin Sháh Maṣṣúr, governor of Shúshtar in the S.W. of Persia, who, violating alike the bonds of kinship and claims of hospitality, cast him into prison. Most of the other princes of the House of Muzaffar, as well as the Atábeks of Luristán and other petty rulers, waited on Tímúr at Shíráz and tendered their submission. But, even in the moment of his triumph, news was brought to the conqueror by a messenger, who had accomplished the long journey from Samarqand to Shíráz in the incredibly short space of seventeen days, that a fresh revolt of the stiff-necked Túqátmish required the presence of Tímúr to defend his own realms. Thereupon, in February, 1388, he at once set out for Samarqand, bearing with him, as part of his spoils, the learned Sayyid-i-Sharíf-i-

Jurjání, and appointing the Muẓaffarí princes Sháh Yahyá, Sultán Muḥammad, Sultán Aḥmad and Sultán Abú Isháq governors of Shíráz, Ísfahán, Kirmán and Sírján respectively.

For the next four years and a half Tímúr was engaged in warfare against Túqátmish, the Mongols, the realm of Khwárazm or Khiva, and other northern peoples, and Persia enjoyed a brief rest from his attentions, though a rebellion which broke out in the summer of 1389 in Khurásán (apparently prompted by reports of his defeat at the hands of Túqátmish) was put down in the usual bloody and barbarous fashion by Míránsháh, especially at Tús, where some ten thousand persons were massacred, and their heads built up into pyramids or minarets.

On the last day of July, 1392, Tímúr, after some delay occasioned by a serious illness, once again crossed the Oxus on another of his devastating campaigns in the South. This, known as the "Five Years' Campaign" (*Yúrish-i-panj-sála'*) included the Caspian provinces, Fárs (where he exterminated the princes of the Muẓaffarí dynasty, as already described at p. 169 *supra*), Armenia, Georgia, Mesopotamia, and South Russia. In Gurgán and Mázandarán he came in contact with certain heretical Sayyids, many of whom he slew, "delivering those regions from the mischievous influence of those misguided communists<sup>1</sup>." Sharafu'd-Dín's account of their tenets is neither clear nor detailed, but it appears highly probable that they belonged to the heretical Ḥurúfí sect, whose founder, Fadlu'lláh, appeared, preached his doctrines, and suffered death in Tímúr's reign, and was a native of Astarábad. We shall have more to say about him and his doctrine presently.

In the latter part of December, 1392, Tímúr, having received a visit from his wives and family, set out for South Persia, travelling by way of Dámghán, Samnán, Ray, Qazwín, Sultániyya, Kurdistán, and Burújird (which he reached on February 14, 1393<sup>2</sup>), and putting to death on

<sup>1</sup> *Zafar-náma*, i. pp. 561 *et seqq.*

<sup>2</sup> *Ibid.*, pp. 576-7.

<sup>3</sup> *Ibid.*, p. 587.

his way many of the Lurs. He reached Dizful on March 2 and Shúshtar a day or two later, and thence set out for Shíráz. On his way thither he captured the strong fortress of Qal'a-i-Safíd and released the blinded captive prince Zaynu'l-'Ábidín, whom he treated with honour and promised vengeance on Sháh Maṣṣúr. Nor was this vengeance long delayed, for, as already narrated, Sháh Maṣṣúr was slain in battle a few days later, while most of the remaining princes of the House of Muzaḥḥar were put to death by Tímúr's order on May 22, 1393. "All the most skilful of the craftsmen and artisans of the provinces of Fárs and 'Iráq" were, according to Sharafu'd-Dín 'Alí of Yazd, transferred by Tímúr to Samarqand<sup>1</sup>.

On August 10 Tímúr, who was approaching Baghdád was visited by Shaykh Núru'd-Dín 'Abdu'r-Raḥmán of Isfará'in, who came as an ambassador from Sultán Aḥmad Jalá'ir to make his excuses for not waiting on Tímúr in person. His excuses were ill received by Tímúr, who nevertheless treated the Shaykh with the respect which, according to the *Zafar-náma* (p. 629), he habitually accorded to learned and pious men. Shortly afterwards he entered Baghdád and occupied the palace of Sultán Aḥmad, who fled before him. Some of Tímúr's *amlrs* went in pursuit, overtook the fugitives near Karbalá, and captured much spoil and some of the wives and sons of Sultán Aḥmad, who, however, succeeded in making his escape. His son 'Alá'u'd-Dawla, together with his wives, a selection of the most skilful artisans of Baghdád, and the celebrated musician Khwāja 'Abdu'l-Qádir, were sent to Samarqand by Tímúr, who also despatched an ambassador to Barqúq al-Malikū'z-Záhir, the ruler of Egypt, with a view to concluding a treaty of friendship and commercial intercourse with him.

Tímúr's next exploit was the reduction of the strong fortress of Takrít, which was gallantly defended. Finally, however, the defenders were overcome and put to death, and their heads built up into minarets. Continuing his march

<sup>1</sup> *Ibid.*, p. 619.

northwards he passed by Karkúk, Arbíl, Mawşil (Mosul) and Rawhá, where, in March, 1394, he was overtaken by stormy and rainy weather, and compelled by this and the disobedience of Malik 'Izzu'd-Din to return to Mesopotamia. Having in a brief space of time dealt with this rebellious chieftain, Tímúr again turned northwards and reduced the fortress of Márdín. Luckily for the garrison, news had just reached Tímúr of the birth, at Sulţániyya, on March 22, 1394, of a grandson, the afterwards celebrated Ulugh Bey, son of Sháh-ruk, and this put Tímúr in such good humour that he spared their lives, which would otherwise have certainly been forfeited<sup>1</sup>. Ámid (Diyár Bakr) next succumbed to his victorious arms in April, but he had to abandon his attempt to raze the fortifications on account of their extraordinary strength and solidity<sup>2</sup>. He then passed on to Síwás, Músh, Bitlis, Akhlát and Aydín, halting for a while in the Plain of Ála-dágh to receive his wives and younger children, who came to visit him from Sulţániyya, and despatching an army in pursuit of his enemy Qará Yúsuf and his Turkmán followers. At the end of July, 1394, he captured the fortress of Avník, on the upper waters of the Araxes, and sent its defender, Mişr the son of Qará Yúsuf, to Samarqand, together with Sulţán 'Ísá, the ex-governor of Márdín. He next invaded Georgia and occupied Tiflis.

Fortunately for Persia, a fresh menace on the part of his old enemy Túqátmish compelled Tímúr at this juncture, towards the end of February, 1395<sup>3</sup>, to march northwards to defend his own territories, and this, with the ensuing campaign in Southern Russia, in the course of which he penetrated as far as Moscow<sup>4</sup>, kept him occupied for more than a year. During and in consequence of his absence several revolts broke out in Persia, such as that of Qará Yúsuf the Turkmán in Ádharbáyján<sup>5</sup>; of Gúdarz (probably a Zoroastrian) at Sírján<sup>6</sup>; of Sulţán Muḥammad, son of

<sup>1</sup> *Zafar-náma*, i. p. 680.

<sup>2</sup> *Ibid.*, p. 735.

<sup>3</sup> *Ibid.*, p. 757.

<sup>4</sup> *Ibid.*, p. 684.

<sup>5</sup> *Ibid.*, p. 761.

<sup>6</sup> *Ibid.*, pp. 784-5.

Abú Sa'íd of Ṭabas, and some Khurásáni soldiers who had formerly been in the service of the Muzaffarí dynasty at Yazd; and of Buhlúl at Niháwand. All these revolts were quickly and sternly repressed, and the ringleader of that last mentioned, Buhlúl, was burned alive<sup>1</sup>. The ensuing month of Ramaḍán was passed by Tímúr at Hamadán "in obedience and devotion to the Divine Benefactor, and in the observance of the obligations of fasting and vigils and of every kind of religious rite and ceremony." He then, having ordered his generals to subdue the whole Persian shore of the gulf from Khúzistán to Hurmuz, set out on July 18, 1396, for Samarqand.

On this occasion Tímúr remained quiet at his capital for a longer period than usual, and devoted a good deal of attention to beautifying it and its environs by the labours of "the expert engineers and skilful architects who had been gathered to the Royal Metropolis from every clime and country from East to West<sup>2</sup>." He also gave a series of gorgeous banquets, of which one of the chief was to celebrate the conferring of the kingdom of Khurásán, including Sistán and Mázandarán, from Firuzkúh to Ray, on his son Sháh-ruk, which happened in May, 1397<sup>3</sup>. Less than a year later, in the spring of 1398, he set out on his Indian campaign, instigated thereto, as asserted in the *Zafar-náma*<sup>4</sup>, by his desire to promote Islám and crush idolatry, and by the accounts which reached him of the toleration shown by the Muslim rulers towards their Hindú subjects and neighbours. After some preliminary operations against the Afgháns (or Awgháns) of the Sulaymán Kúh and the *Siyáh-púsh* ("Black-robed") heathen of Káfir-istán, he crossed the Indus on Muharram 12, 801 (Sept. 24, 1398) and proceeded to carry fire and sword into India. It is unnecessary for our purpose to follow these operations in detail. They were characterized by the usual bloodshed and barbarities, amongst the worst of which was the massacre

<sup>1</sup> *Ibid.*, i, p. 788.

<sup>3</sup> *Ibid.*, i, pp. 803-4.

<sup>2</sup> *Ibid.*, ii, p. 6.

<sup>4</sup> *Ibid.*, ii, p. 15.

in cold blood of 100,000 Indian prisoners near Dihlí on December 12, 1398<sup>1</sup>. Compared to this monstrous crime the horrors enacted a few days later at Dihlí, and the massacre of 10,000 persons a month earlier at Batnár sink into insignificance.

Reports of troubles in Persia (especially in Ádharbáyján, where his son, Míránsháh, to whom the government of this important province had been entrusted, was courting disaster by his insane vagaries, generally ascribed to an injury to his head caused by a fall from his horse) impelled Tímúr to cut short his Indian campaign early in the year A.D. 1399, and to hasten homewards. He crossed the Indus on his return journey on March 8 of that year, five months and seventeen days after he had crossed it at the beginning of his campaign, and the Oxus three weeks later. On April 7 he reached his native town of Kash or Shahr-i-Sabz (the "Green City"), and entered Samarqand, his capital, on April 27. A fortnight later (May 9, 1399) he laid the foundation-stone of the magnificent mosque (*Masjid-i-Jámi'*) which he had long intended to erect for the embellishment of his metropolis.

On September 9, 1399, Tímúr again quitted Samarqand for Ádharbáyján, where the erratic conduct of his son Míránsháh, of which fresh accounts continued to reach him, urgently demanded his attention. At Aywának, near Ray, he was joined by his son Sháh-rukḥ and by another army which he had despatched by way of Mázandarán. Míránsháh was induced to come to his father's camp to render account of his misconduct, which included the waste or embezzlement of a large proportion of the revenues, the putting to death on mere suspicion of certain men of consequence against whom he had conceived a spite, the wanton destruction of certain historic buildings, and the exhumation of the eminent Minister and historian Rashídu'd-Dín Fadlu'lláh, whose body he caused to be re-interred in the Jews' cemetery. Míránsháh was punished by his father's displeasure and the virtual transference of the authority he

<sup>1</sup> *Zafar-náma*, ii, p. 92.

had misused to his son Abú Bakr, but Tímúr's fiercest wrath fell upon certain minstrels and poets who had been Míránsháh's boon-companions, and who were alleged to have corrupted his principles and encouraged his extravagances. Several of these, namely Mawláná Muḥammad of Quhistán, "who, together with a complete mastery of the technicalities of the various sciences, was unique in his age and the marvel of his time in verse and prose composition, both serious and frivolous," Qutbu'd-Dín Ná'í, Ḥabīb-i-Údí and 'Abdu'l-Mú'min the rhapsodist, were condemned to death on this charge and hanged at or near Qazwín. According to Dawlatsháh<sup>2</sup>, Muḥammad of Quhistán must needs indulge his propensity for jesting even on the scaffold. Turning to Qutbu'd-Dín, one of his fellow-victims, he said, "You had precedence in the King's company: precede me, therefore, here also." "O unlucky heretic," replied the other, "do you bring matters to this pass, and cannot you cease jesting yet?" When it came to Muḥammad's turn to die, he recited the following punning verse:

پایانِ کار و آخرِ دُورست ملحد<sup>3</sup>!

گر میروی و گر نه بدست اختیار نیست!

منصور وارِ گر بیرونَدت پَایِ دار!

مردانه پایِ دار جهان پایدار نیست!

"Tis the end of the matter and the last round, O heretic!

Whether thou goest or not, the choice is no longer in thy hand!

If they lead thee, like Manšúr<sup>3</sup>, to the foot of the gibbet (*ḡá-yi-dár*),

Stand firm (*ḡá-yi-dár*) like a man, for the world is not enduring (*ḡá-yi-dár*)!"

<sup>1</sup> *Zafar-náma* ii, pp. 213-214.

<sup>2</sup> Pp. 330-1 of my edition. In the very rare *Mujmal* of Faṣṣihí, under the year A.H. 802, two other victims are enumerated, viz. Ardashír-i-Changí ("the harper"), and Khwája Yahyá-yi-Narrád ("the backgammon-player").

<sup>3</sup> The celebrated mystic who was hanged or crucified in the tenth century of our era at Baghdád for exclaiming *Anál-Haqq*! ("I am the Truth!" i.e. God). His real name was Ḥusayn ibn Manšur al-Halláj ("the wool-carder"). See my *Lit. Hist. of Persia*, vol. i, pp. 428-437.

The campaign on which Tímür was now embarked, and which included some of his most remarkable achievements, is called by Sharafu'd-Dín 'Alí Yazdí (ii, 206) the "Seven Years' Campaign." As it began about Muḥarram 8, 802 (Sept. 10, 1399), and as Tímür returned to his capital, Samarqand, in Muḥarram, 807 (July, 1404), this appellation must be regarded as a misnomer. Even the abridged account of the many bloody battles and brilliant victories included in this period which is given in Price's *Chronological Retrospect*<sup>1</sup> fills 166 quarto pages, and in this place it must suffice to indicate only its chief events.

The winter of A.D. 1399-1400 was spent by Tímür in Qarábágh near the Araxes, and ere spring had melted the snows he once more invaded Georgia, devastated the country, destroyed the churches and monasteries, and slew great numbers of the inhabitants. In August, 1400, he began his march into Asia Minor by way of Avník, Erzeroum, Erzinzán and Sívás. The latter place offered a stubborn resistance, and when it finally capitulated Tímür caused all the Armenian and Christian soldiers to the number of four thousand to be buried alive; but the Muhammadans he spared<sup>2</sup>. Meanwhile an animated correspondence was taking place between him and the Ottoman Sultán Báyazíd, called *Yıldırım* (the "Thunder-bolt"), from whom Tímür demanded the surrender of Sultán Aḥmad of Baghdád and Qará Yúsuf the Turkmán. This Báyazíd refused, as, until a very recent occasion, the Turks have ever been wont to refuse such betrayal of guests; and, moreover, as must be admitted, and as will presently be seen, he couched his refusal in language little calculated to appease his great rival. With the Sultán of Egypt also (al-Maliku'n-Náṣir Faraj) Tímür became embroiled by reason of the unlawful detention of his ambassador at Cairo, and thus the campaign became diverted not only against the territories over which the two

<sup>1</sup> Published in London in 4 vols., 1811-1821. The portion to which reference is here made is vol. iii, Part i, pp. 297-463.

<sup>2</sup> *Ẓafar-náma*, ii, p. 269.



fugitive kings had reigned respectively, but against the Ottoman and Egyptian, and incidentally the Syrian lands.

After taking 'Ayntáb, Tímür besieged and reduced Aleppo in October, 1400, and there captured and sent with

Aleppo and  
Damascus  
captured by  
Timür

other spoils of war to Samarqand his future historian Mawláná Nizámu'd-Dín called *Shámí* (the "Syrian"). Having next subdued in turn Hama, Hims (Emessa) and Ba'labakk (Baalbek)

he proceeded to invest Damascus. Here an assassin, instigated by al-Maliku'n-Násir, Sulţán of Egypt, attempted his life, but failed and was put to death. Damascus surrendered, but again revolted, and was again subdued in March, 1401, when it finally submitted, and suffered Tímür's name to be inserted in the *khutba*, after it had suffered the horrors of Tartar incendiarism and looting. Another portion of Tímür's army ravaged the Syrian coast as far south as 'Akká.

Tímür next turned his attention to Baghdád, the capital of the recalcitrant Sultán Aḥmad Jalá'ir, and, having taken it, made, on June 20, 1401, a

Sack of Baghdád  
by Timür

great massacre, in revenge for the many notable officers of his army who had perished in the siege. Each soldier was ordered to bring a head<sup>1</sup>, and in the words of Sharafu'd-Dín 'Alí Yazdí, "the market of retribution became so brisk that the broker of death sold at one price the old man of eighty and the child of eight, while the oven of wrath was so enkindled that it consumed in like manner the corporeal vestiture of the wealthy plutocrat and the wretched pauper<sup>2</sup>."

Having left Baghdád a smoking charnel-house, Tímür again turned his attention to the unfortunate Georgians,

The Battle of  
Angora

until the approach of winter drove him in November, 1401, into his winter quarters at Qarábágh. About the middle of February,

<sup>1</sup> According to Ibn 'Arabsháh the number of Tímür's soldiers on this occasion was 20,000, and each was ordered to bring *two* heads.

<sup>2</sup> *Ẓafar-náma*, ii, p. 367.

1402, he prepared to attack the Ottoman Sultán Báyazíd, from whom he had received another defiant letter which goaded him to fury. On July 20, 1402, was fought the memorable battle of Angora, in which the Ottoman Turks were utterly defeated and their Sultán, Báyazíd, "the Thunderbolt," taken prisoner. The well-known story that

The story of  
Báyazíd and  
the Iron Cage

Tímúr confined him in a cage and carried him about with him wherever he went is now generally discredited<sup>1</sup>. No mention of this is made, I think, by Sharafu'd-Dín 'Alí of Yazd and other Persian historians of Tímúr, and the story may have arisen from an expression used by Ibn 'Arabsháh, who, as already mentioned, hated Tímúr, and sought always to represent his actions in the worst light. The expression in question is:

وَقَعَ ابْنُ عُثْمَانَ فِي قَنْصٍ، وَصَارَ مُقَيَّدًا كَالطَّيْرِ فِي الْقَفْصِ

"The son of 'Osmán fell into a hunter's snare, and became confined like a bird in a cage"—

a phrase which it is not necessary to take literally, and which may well have been employed metaphorically and to fulfil the exigencies of the rhymed prose in which Ibn 'Arabsháh's work is composed. Sharafu'd-Dín explicitly says<sup>2</sup> that when Báyazíd, with hands bound, was brought before Tímúr, the latter, after reproaching him for his previous contumacy, expressing his regret at having been compelled to make war on a fellow-believer who had rendered such signal services to Islám, and reminding him how he would have probably behaved to the conquered had their respective positions been reversed, concluded by saying that "in gratitude for the victory and help vouchsafed to him by the mercy of God" he would do naught but good to his captive and the other Turkish prisoners.

<sup>1</sup> It is, however, accepted by Professor H. A. Gibbons in his very interesting work on the *Foundation of the Ottoman Empire* (Oxford, 1916). See his long foot-note on p. 255, where the matter is very fully discussed.

<sup>2</sup> *Zafar-náma*, vol. ii, pp. 438-9.

Be this as it may, the campaign against the Ottoman Turks continued; royal Broussa and "infidel" Smyrna were attacked and made desolate, the latter in December, 1402; and a little later, on February 26, 1403, the unfortunate Báyzáid died in captivity.

Seeing what had befallen the Turks, the Egyptian Sultán, al-Maliku'n-Násir Faraj, abandoned his former attitude of defiance, released Tímúr's ambas-

Submission of  
the Egyptian  
Sultán al-  
Maliku'n-Násir

sador, and sent his submission to the victor of Angora by an embassy which was graciously received. In August and September, 1403, Tímúr again raided Georgia, and, having wintered once

more at Qarábágh, reached Ray on May 10 and Samaránd about the end of July, 1404. Here a month later arrived

Clavijo's embassy  
to Tímúr

the Spanish Mission headed by Ruy Gonzalez de Clavijo, who has left us an entertaining account of his journey from Spain to Samaránd and back, and of his impressions of Tímúr, of which account an English translation, edited by Sir Clements R. Markham, was published by the Hakluyt Society in 1859. Clavijo sailed from Seville in company with an envoy, Muḥammad al-Qádl, whom Tímúr had sent to Spain, accompanied by Gomez de Salazar and an ecclesiastic named Fray Alonzo Paez de Santa Maria. Travelling by way of Constantinople, Trebizond, Erzeroum, Khúy, Tabríz, Tíhrán and Mashhad, the Spanish envoys reached Samaránd on August 31, 1404, in company with the ambassador of "the Sultan of Babylon," and were received by Tímúr on Monday, September 8. He "was seated in a portal, in front of the entrance of a beautiful palace; and he was sitting on the ground. Before him there was a fountain, which threw up the water very high, and in it there were some red apples. The lord was seated cross-legged, on silken embroidered carpets, amongst round pillows. He was dressed in a robe of silk, with a high white hat on his head, on the top of which there was a special ruby, with pearls and precious stones round it." The ambassadors were

brought close before him that he might see them better; for his eyesight was bad, he being so old that the eyelids had fallen down entirely. He received them graciously, enquiring, "How is my son the king? Is he in good health?" and then turned to the nobles who stood round him, saying, "Behold! here are the ambassadors sent by my son the King of Spain, who is the greatest King of the Franks, and lives at the end of the world. The Franks are truly a great people, and I will give my benediction to the King of Spain, my son. It would have sufficed if he had sent you to me with the letter, and without the presents, so well satisfied am I to hear of his health and prosperous state."

The Spanish envoys were subsequently entertained at several banquets, of which Clavijo gives detailed descriptions, and saw Tímúr several times. They seem to have been much struck by the quantities of meat and wine consumed, and the frequent drunkenness. "The drinking," says Clavijo (p. 148), "was such that some of the men fell down drunk before her" (Caño, wife of Tímúr); "and this was considered very jovial, for they think there can be no pleasure without drunken men." On another occasion (Oct. 9, 1404), besides the banquet, they were treated to an exhibition of Tímúr's "justice," for "in the place where the traders had pitched their tents, he ordered a great number of gallows to be set up; and declared that, in this festival, he knew how to be merciful and kind to some, and how to be severe to others." On these gallows he forthwith hanged several persons of quality, besides "certain traders who had sold meat for more than it was worth," and some shoemakers. "The custom is," adds Clavijo, "that, when a great man is put to death, he is hanged; but the meaner sort are beheaded"—a curious inversion of the mediaeval practice in England.

The ambassadors do not seem to have seen Tímúr after November 1, 1404, on the morrow of which day "he did not come out of his tent, because he felt ill." They were bidden

Clavijo's description of Tímúr's Court, his banquets and his "justice"

by the Mírzás, or Secretaries of the Court, to depart, but this they at first declined to do until they should receive their dismissal from Tímúr and his messages and compliments to their own King. Finally, however, they were compelled to leave without another audience (Tímúr being then, as they were led to believe, sick unto death) and quitted the city on November 18 with the "ambassadors from Turkey" and "the ambassador from the Sultan of Babylon." After remaining for three days in a garden outside the town, they started on their homeward journey on November 21, 1404. They reached Tabríz on February 28, 1405, and were delayed there and at the camp of 'Umar Shaykh Mírzá in Qarábágh for six months, not leaving Tabríz on their homeward march until August 22. After passing through Armenia, of whose inhabitants Clavijo says that "the Christian Armenians are an civil race, who would not let the ambassadors pass until they had given up some of their property," they reached Trebizond on September 17, Constantinople on October 22, 1405, Genoa on January 3, 1406, and San Lucar in Spain on March 1 of the same year, after an absence of nearly three years.

But few notices of this Embassy occur in the Persian historians, though mention is made of it by Sharafu'd-Dín 'Alí of Yazd, who says<sup>1</sup>: "At this juncture there arrived an ambassador from the ruler (*farmán-dih*) of the Frankish realms, who presented many fine gifts and presents, and a variety of offerings and oblations," amongst which "certain tissues adorned with designs and pictures which would have filled Manes with despair" specially aroused the author's admiration. He also mentions on the next page the presence of the Spaniards at one of the banquets given by Tímúr, adding that "even chaff finds its way into the sea," and, a few pages lower<sup>2</sup>, chronicles their departure.

By this time Tímúr was apparently recovered from his indisposition, tired of the settled life, and eager for fresh

<sup>1</sup> *Zafar-náma*, ii, p. 598.

<sup>2</sup> *Ibid.*, p. 633.

adventures, and he resolved to undertake a campaign against China in order to destroy the temples of the heathen, spread the true faith, and incidentally enrich himself and his army with the spoils of that spacious, ancient and wealthy land. After making all necessary arrangements for the campaign and for the administration of his vast territories during his absence, he set out from Samarcand on his eastward march on November 27, 1404. The winter was exceptionally severe, and the army, after suffering much from the cold, crossed the Jaxartes (*Sihün*) on the ice, and reached Utrár on January 14, 1405. A month later Tímúr fell ill, and, though treated by Mawláná Faḍlu'lláh of Tabriz, who was accounted one of the most skilful physicians of his age, his sickness increased and complications set in until he finally succumbed, a week after the first attack, on February 18, 1405, being then seventy-one [lunar] years of age, and having reigned thirty-six years. His mind remained clear to the last, and having nominated his grandson Pír Muḥammad-i-Jahángír to succeed him as ruler of his vast empire, he embodied his last wishes in a discourse which is fully reported by Sharafu'd-Dín<sup>1</sup>, and died with the profession of the faith of Islám on his lips.

The character of Tímúr has been differently appraised by those who are dazzled by his military achievements on the one hand, and those who are disgusted by his cruelty and utter disregard of human life on the other. One factor in such judgement is the acceptance or rejection of the much discussed and quoted *Tuzikát*, or "Institutes," which profess to contain Tímúr's own philosophy of Empire. Thus Gibbon says, in a foot-note in ch. lxxv, that though he "did not expect to hear of Tímour's amiable moderation"...he "can excuse a generous enthusiasm in the reader, and still more in the editor, of the *Institutions*," though in the corresponding portion of the text, he criticizes him pretty severely, and

Tímúr prepares  
for a campaign  
against China

Illness and death  
of Tímúr on  
Feb. 18, 1405

Various views  
of Tímúr's  
character

<sup>1</sup> *Op. cit.*, vol. ii, pp. 656-7.

admits that "perhaps we shall conclude that the Mogul Emperor was rather the scourge than the benefactor of mankind." Sir John Malcolm's very judicious observations have been already cited<sup>1</sup>. Sir Clements R. Markham<sup>2</sup> says that, although Tímúr's conquests were the cause of much suffering to the human race, yet "he certainly was not the remorseless tyrant he is represented by [Ibn] 'Arabsháh and his other enemies," and that "there is evidence that he had loftier aims than the mere gratification of his lust for conquest." He adds<sup>3</sup> that though "the name of Tímúr is frequently coupled with that of Chingíz Khán, yet the latter was a rude uncultivated barbarian, while there is evidence that the former was versed in all the knowledge of his age and country." As regards the facts of Tímúr's life, there is little difference of opinion: his massacres and pyramids of skulls are equally chronicled by his panegyrists, Sharafu'd-Dín 'Alí of Yazd and Nizám-i-Shámí, and his detractor Ibn 'Arabsháh, though the former affect to regard them as "manifestations of the Divine Attributes of Wrath" (*Sifât-i-Jaláliyya* or *Qahríyya*), and the latter as the outcome of diabolic malignity. The latter view appears to me the more reasonable and natural; and as for the "Institutes," which supply a quasi-philosophic basis for this policy of "frightfulness," I incline to the reasoned opinion expressed by Rieu<sup>4</sup> that they are spurious.

Before closing this brief account of Tímúr, some reference should be made to certain despatches which passed between him and the Ottoman Sultan Báyzíd and others, of which the texts are preserved in an important collection of State Papers known as the *Munsha'ât-i-Firidún Bey*, of which a good edition was printed at Constantinople in Jumáda II, A.H. 1274 (February, 1858). The compiler of this work, Aḥmad Firidún, known as *Tawqifí* (*Tevqifí*), flourished in the middle of the tenth

Firidún Bey's  
collection of  
State Papers

<sup>1</sup> See pp. 182-3 *supra*.

<sup>2</sup> *History of Persia*, p. 219.

<sup>3</sup> *Ibid.*, p. 220, and the *Introductory Life of Tímúr* prefixed to Clavijo's *Embassy to the Court of Tímúr*, p. li. <sup>4</sup> *Pers. Cat.*, p. 178.

century of the Muhammadan (sixteenth of the Christian) era, and composed, besides the *Munsha'ât* (compiled in 982/1574-5), a history entitled *Nuz-hat'u'l-Akhhbâr*. The first volume of the *Munsha'ât* comprises State Papers ranging in date from the time of the Prophet (seventh century of the Christian era) to the middle of the sixteenth century. It contains 626 large pages, of which pp. 118-142 contain letters to, from, or about Tímúr, as follows:

List of despatches connected with Tímúr

(1) Letter from Qará Yúsuf to Sulţán Báyazíd, written in Persian and undated, complaining of the aggressions of Tímúr, whom the writer describes as "that quickener of the fire of evil and trouble and agitator of the chain of mischief and insolence, Tímúr the object of Divine Wrath (may God destroy and crush him!)," and demanding help from Báyazíd (pp. 118-119).

(2) Báyazíd's answer to the above, also written in Persian and undated (p. 119).

(3) Letter from Tímúr to Báyazíd, written in Arabic and undated, requiring in peremptory language that no shelter shall be afforded to Qará Yúsuf and Sulţán Aĥmad, and warning the Ottoman Sultan against disobedience to this command (pp. 120-1).

(4) Báyazíd's answer to the above, also written in Arabic and undated. This begins (after the doxology), "Know, O ravening dog named Tímúr," and hurls defiance at the invader, daring him to advance (p. 121).

(5) Letter from Sulţán Aĥmad Jalá'ir of Baghdád to Sulţán Báyazíd, written in Persian and undated. The writer describes how, after the capture of Baghdád and the two 'Iráqs by Tímúr, he withdrew to Malatya and Síwás to await the arrival of Qará Yúsuf, according to Báyazíd's instructions, and how in conjunction they attacked, routed and annihilated the Uzbeks who formed the vanguard of Tímúr's army, but were awaiting with certainty an attack from his main army so soon as news of this disaster should reach him (pp. 124-5).



(6) Báyazíd's answer to the above, announcing that, in consequence of the news received from Sultán Aḥmad, he has concluded peace with the "Tekfur," or Byzantine Emperor, and has advanced to Tóqát to aid in checking the invasion of Tímúr (p. 125). Dated Sha'bán, 798 (May, 1396).

(7) Second letter from Tímúr to Báyazíd, written in Persian and undated. It begins with a "salutation tempered with reproach" (*salám-i-'itáb-dmiz*), describes the writer's forty years' career of conquest, and how he has now advanced to Síwás, and taunts his adversaries with their failure to capture Malatya and Sinope. He is still, however, ready to come to terms, since he is unwilling that the dissensions of Muslims should afford fresh opportunity to the "Frankish infidels" to pursue their schemes of aggression. In conclusion he describes himself as of the family of the Íl-khánís, and demands a speedy and conciliatory answer to his overtures (pp. 126-7).

(8) Báyazíd's answer to the above, also in Persian and undated. The writer boasts of the martial prowess of the Turks, reminds Tímúr how his ancestor Er-Toghril with 300 horsemen routed 10,000 "Tartar and Mongol heathens," and rehearses other like glorious deeds of his predecessors. He claims to be the protector of the Muslims, and declares that "hitherto not one of the House of 'Othmán has sought by flattery to turn aside an enemy, or has had recourse to deceit or guile" (pp. 127-8).

(9) Tímúr's third letter to Báyazíd, written in Persian and undated, acknowledging a letter sent by means of the Qādí Farídu'd-Dín and a person named Najáshí, and expressing a desire for friendship and alliance. Tímúr alludes to his Syrian campaign, objects to the Sultans of Egypt calling themselves "Kings of the two Holy Shrines" (*Sultánu'l-Haramayn*), and complains of the return of Sultán Aḥmad Jalá'ir to Baghdád (pp. 128-131).

(10) Báyazíd's answer to the above, written in Persian. It is couched in much politer language than his previous

letters, but declines absolutely to surrender Sulṭán Aḥmad Jalá'ir and Qará Yúsuf, which, says the writer, would be entirely incompatible with the Ottoman traditions of hospitality. He alludes to the continuance in Egypt of the lawful descendants of the 'Abbásid Caliphs, and calls on Tímúr, if his intentions are really peaceful, to surrender Síwás (pp. 131-2).

(11) Tímúr's fourth letter to Báyazíd. In this letter he boasts his orthodoxy and adherence to the Sunní creed, denounces the actions of Sulṭán Aḥmad Jalá'ir and Qará Yúsuf, and demands their banishment from Ottoman territory, and an apology from Báyazíd (pp. 132-4).

(12) Báyazíd's answer to the above (pp. 134-5).

(13) Letters from Sháh Maṣṣúr, the nephew of Sháh Shujá' the Muzaffarí ruler of Shíráz, to Báyazíd, written in Persian after Dhu'l Qa'da, 802 (June—July, 1400), describing the mischief wrought by "the accursed ones of Chaghatáy," and the deceitfulness and cunning of "that sinner and rebel" Tímúr (pp. 135-9).

(14) Báyazíd's answer to the above. He abuses Tímúr, alludes to the depredations wrought by him in Fárs and at Shíráz, and states that, though actually engaged in an attempt to capture Constantinople, he is preparing to abandon this in order to attack Tímúr (pp. 139-140).

(15) Tímúr's fifth letter to Báyazíd, written from Marágha in Persian, but undated. He alludes to his capture of Baghdád, and, after quoting a verse to the effect that to win the whole world it is not worth vexing even an ant, indulges in veiled threats as to what he will do if Báyazíd still refuses to listen to his demands (pp. 140-2).

Here ends the correspondence between Tímúr and Báyazíd preserved by Firdún Bey.

It only remains to be added that Tímúr's corpse was conveyed across the frozen Khujand River on the night of Feb. 19, 1405, and interred four days later at Samarqand, while the Chinese campaign—happily for that people—was finally abandoned.

## CHAPTER V.

### THE POETS AND WRITERS OF THE TIME OF TÍMÚR.

Attention has already been called to the curious but indisputable fact that in Persia, at any rate, periods of great turmoil and disorder have generally produced the finest poetry, while periods of relative prosperity, when the country was under a strong and stable government, have generally been singularly barren in this respect<sup>1</sup>. In comparatively modern times Persia has never been more strong, united and prosperous than under the Šafawí dynasty (A.D. 1502-1736), more particularly during the sixteenth century; yet, though, not only in military strength, national unity and commerce, but also in the arts (especially architecture and painting) and the sciences (especially theology), this period was particularly brilliant, it hardly produced a single poet of commanding genius or wide-spread reputation; a phenomenon of which the causes will be discussed when we come to speak of the epoch in question. The period with the literary aspects of which we are now about to deal is, on the other hand, as will have been sufficiently apparent from the preceding chapter, one of anarchy, misery and bloodshed; yet it would be hard to indicate any period of seventy years (A.D. 1335-1405) which produced so many remarkable poets, a galaxy of talent in which the great Háfiz is merely the brightest of many brilliant stars. Probably the existence of numerous little courts, each anxious to rival and excel the others, is favourable to the development of poetical talent, since the poet who fails to win appreciation from one royal patron can easily find another who may prove more susceptible to his song; while, when there is but one capital

Stable government not necessarily conducive to good poetry

<sup>1</sup> Cf. pp. 160-1 *supra*.

and one court, he who fails there (not necessarily from lack of talent so much as from lack of opportunity, ill fortune, or the machinations of jealous rivals) is likely to be permanently discouraged, or at least to remain unknown outside his own immediate circle.

From this point of view, Persia, immediately after the collapse of the Mongol power, and before the irruption of Tímúr the Tartar, was an ideal field for the wandering poet. In the North-East, with their capital at Herát, were the Kurt princes; at Sabzawár and the neighbourhood the little Sarbadár dynasty (if such it can be called) held sway; the Íl-khanís, Shaykh Ḥasan-i-Buzurg, his son Sultán Uways, and their descendants, ruled over a curious elliptical domain which had its northern capital at Tabríz and its southern capital at Baghdád; while Southern Persia was divided amongst princes of the House of Muẓaffar, often independent of, and even at war with, one another, with Shíráz, Ísfahán, Yazd and Kirmán as their seats of government. There were no hard and fast frontiers to these little states, and no map could be made showing the divisions of these fluid, ever-shifting kingdoms; rather, if we wish to reconstruct the political geography of Persia at that period, we must conceive of some seven or eight centres whence radiated, in ever-varying strength, the influence of as many petty warrior-princes, whose truculent activities were oftener than not combined with a fine literary taste.

Of the poets of this period some ten at least deserve mention, either on account of their evident originality and beauty, or because of the reputation which they enjoy in their own country. These two things do not necessarily go together, but either of them seems to me to entitle a poet at any rate to honourable mention; for a foreign critic must always entertain some mistrust of his judgements, and must remember that, strive as he may, he can hardly hope to

Anarchical condition of Persia from the extinction of the Mongol power to the rise of Tímúr

Number and excellence of the poets of this period

develop the fine and discriminating taste of the cultivated native critic, and that the mere fact that a poet has maintained his reputation amongst his own countrymen for several centuries entitles him at least to some respectful consideration. This applies to lyrical poets like Khwájú and 'Imád of Kirmán and Kamál of Khujand, of whom one is apt to think as mere dim reflections of the incomparable Háfiẓ, devoid of any salient originality; but it must not be forgotten that the first died 37 and the second 18 years before him, and that they may therefore well have prepared the way for his greater achievements, while the eminence of the third, who was his contemporary, is to a certain extent certified by Háfiẓ himself in the verse—

By what criteria poets may be judged by a foreign critic

چون غزلهای تر و دلکش حافظ شنود

گر کمالیش بود شعر نگوید بُهجتند

which is translated by Rosenzweig-Schwannau<sup>1</sup>—

"Wenn er erst Hafisens Lieder höret,  
Die als zart und lieblich Jeder kennt,  
Wird sich selbst Kemāl nicht unterfangen  
Dichtend aufzutreten in Chodschend."

On the other hand poets like 'Ubayd-i-Zákánf and Bushaq (Abú Isháq) are so original that, whether appreciated or not in their own country, they cannot be ignored by any student of Persian literature.

I propose, therefore, to discuss in this chapter the following poets, and, that priority may be duly considered in relation to actual merit, in chronological order. This, however, can only be regarded as approximate, since in most cases the date of death only is recorded (and that often uncertainly), and we often do not know whether the poet died young or at an advanced old age. Indeed, notwithstanding the numerous biographies of poets given by Dawlatsháh,

Untrustworthiness of most of the Persian biographers of poets

<sup>1</sup> *Hafis, Diwán*, vol i, pp. 328, 329, ll. 13-14 of text.

and in the *Atash-kada*, *Haft Iqlím* and other similar well-known works, the lack of authentic particulars as to the lives and characters of these poets is a very discouraging feature in our quest. Most of the anecdotes given in these books are trivial or fictitious, and, save for what can be gleaned from their verses (where again we are often hampered by the lack of anything approaching a critical edition), we are finally driven to admit that we know very little indeed about most of them. They were generally poor men, often socially obscure, and as such were completely ignored by contemporary historians, while all that later generations, who appreciated their merit, could do was, as a rule, to string together a few more or less trivial anecdotes, evidently constructed in many cases to explain or illustrate passages in their poems. An exception must be made in favour of one rare manuscript work, the *Mujmal* ("Compendium") of Faṣṣih of Khwāf, a chronicle of some thousand pages compiled in 845/1441-2 and containing many valuable details not to be found elsewhere, especially in what concerns the province of Khurásán in general, and the city of Herát in particular.

The poets of this period whom I propose to discuss are the following:

- (1) *Ibn-i-Yamīn* (d. 745/1345 according to Dawlatsháh<sup>1</sup>, or 769/1368 according to the more authoritative *Mujmal*) was associated with the Sarbadár dynasty.

Ten poets to be discussed in this chapter

<sup>1</sup> So far as I know, only three MSS. of this work exist in Europe. One, in St Petersburg, is described by the late Baron Victor Rosen at pp. 111-113 of his *Collections Scientifiques*, vol. iii, *Manuscripts Persans* (No. 271) and by Dorn in vol. ii of the *Bulletin de la classe historico-philologique de l'Académie Impériale des Sciences de St Pétersbourg*, pp. 1 et seqq. The second (marred by an extensive lacuna comprising the years A.H. 718-840) formerly belonged to the late Colonel Raverty, and is now the property of the "E. J. W. Gibb Memorial Trust." The third, modern but complete, belonged to Sir Albert Houtum-Schindler and is now in my possession. See also p. 150 *supra*, n. 1 *ad calc.*

<sup>2</sup> See p. 276, ll. 12-13 of my edition.

(2) *Khawájá of Kirmán* (d. 753/1352, or, according to Dawlatsháh, 742/1341-2).

(3) '*Ubayd-i-Zákání*, the great satirist and parodist (d. 772/1371).

(4) '*Imád of Kirmán* (d. 773/1372).

(5) *Salmán of Sáwa* (d. 779/1378), the panegyrist of Sultán Uways.

(6) *Háfiz of Shíráz* (d. 791/1389).

(7) *Kamál of Khujand* (d. 793/1391, or 803/1400).

(8) *Maghribí*, the mystic (d. 809/1407).

(9) *Bushaq* (Abú Isháq) of *Shíráz*, the gastronomic poet (d. 814/1416).

(10) *Nizámu'd-Dín Mahmúd Qárit of Yazd*, the poet of clothes.

Of each of these poets I shall now proceed to speak in detail.

#### 1. *Ibn-i-Yamín*

(*Amír Mahmúd ibn Amír Yamínu'd-Dín Tughrá'í*).

Although notices of this poet and his father Yamínu'd-Dín (from whom he derives the name Ibn-i-Yamín—"son of Yamín"—by which he is commonly known) occur in Dawlatsháh<sup>1</sup>, the *Haft Iqlím*, *Átash-kadá*, *Majma'u'l-Fuṣahá*<sup>2</sup> and other biographical works, the few particulars about him which are known to us are chiefly derived from the rare *Mujmal* of Faṣihí. In this work Ibn-i-Yamín is thrice mentioned, under the years 743/1342-3, and 769/1367-8, the year of his death.

The first of these two notices, so far as it concerns Ibn-i-Yamín, runs as follows:

"War of Malik Mu'izzu'd-Dín Abu'l-l-ḥusayn Muḥammad-i-*Kurt* with Khwájá Wajíhu'd-Dín Mas'úd-i-*Sarbadár* and Shaykh Ḥasan-i-Júri between Záwa and Khwáf, and death of Shaykh

Notice of  
Ibn-i-Yamín  
in the *Mujmal*  
of Faṣihí

<sup>1</sup> Pp. 272, 275-7 and 359 of my edition.

<sup>2</sup> P. 7 of the Bombay lithographed ed. of A.H. 1277.

<sup>3</sup> Vol. ii, pp. 2-5 of the Tíhrán lithograph

Ḥasan-i-Júrl at the hands of Khwájá Wajíhu'd-Dín Mas'úd's men on the 13th of Šafar [A.H. 743 = July 18, 1342], and flight of Khwájá Wajíhu'd-Dín.

"Loss of the *Díwán* (complete poetical works) of the late Amír Fakhru'l-Ḥaqq wa'd-Dín Maḥmúd ibn-i-Yamín the *Mustawfi* (government accountant) of Faryúmad, which was looted in the battle mentioned above. Here is the fragment [in which Ibn-i-Yamín refers to this event]:

بچنگالِ غارتگرانِ اوفتاد 'وزان پس کسی زو نشانی نداد'

'It fell into the hands of the spoilers, and thereafter no trace of it was found.'

"The above-mentioned Amír Fakhru'd-Dín Maḥmúd [Ibn-i-Yamín] sent the following fragment which he had composed from Sabzawár to Malik Mu'izzu'd-Dín Abu'l-Ḥusayn-i-Kurt:

گر بدستان بستد از دستم فلک دیوانِ من '  
آنکه او میساخت دیوانِ شکرِ یزدانِ با منست '  
ور ربود از من زمانه سلیکِ دُرِ شاهوار '  
لیکن از دردش نیندیشم چو درمانِ با منست '  
ور ز شاخِ کُلَبینِ فضلِ کُلّی برربود باد '  
کُلشنی پُر لاله و نسرین و ریحانِ با منست '  
ور تپسی شد یک صدف از لؤلؤ لالا مرا '  
پُر ز کوهرِ خاطری چون بحرِ عمانِ با منست '  
قطره چند از رشائِ کلکمِ ار کمر شد چه شد '  
خاطرِ فیاضِ همچونِ ابرِ نیسانِ با منست '  
آبِ شعرِ عذبِ من چون خاکِ اَر بر باد رفت '  
سهل باشد چشمه سارِ آبِ حیوانِ با منست '



کُرجه آمد دل بدرد از گشتنِ دیوان تلف،  
 زآن چه غم دارم چو طبعِ گوهر افشان با منست،  
 در ثنای شاهِ عالم همچو صیتِ عدلِ او،  
 منتشر شد در جهان طبعِ ثناخوان با منست،  
 کُرجه دیوانِ دگر ترتیبِ دائم کرد لیک،  
 حاصلِ عمرم هبا شد اندِه آن با منست،  
 بی عنایتِ گر بودِ گردونِ دون با من چه باک،  
 چون عنایتِهای شاهنشاهِ دوران با منست،  
 خسروِ عادلِ مُعزِّ الدین که گوید قدرِ او،  
 کز جلالتِ آنچه می کُنجد در امکان با منست،  
 معظّمِ چاکرِ نوازیها که اندر کُلّ حال،  
 شهبازِ عهدرا از جمله اقران با منست،  
 آن بود کز لطفِ او گوید مرا آزاده،  
 شاد باش ابنِ یمینِ کاجزای دیوان با منست،  
 عمر شد در کامرانی تا ابد باد و بود  
 وردِ من چاکرِ دعای شاه تا جان با منست،

"Seek as they might his *Diwān* was not to be found, so he made a [fresh] compilation from the anthologies of the Masters [of this art], and from what each [amateur of verse] remembered by heart, and from what he himself subsequently composed:

کاشعار پراکنده چو هفت اورنگم، مانده پروین بنظام آید باز،

"So that my verses, scattered like the Seven Thrones<sup>1</sup>,  
 Might be again co-ordinated like the Pleiades."

<sup>1</sup> I.e. the Great Bear, also called "the Seven Brothers" (*Haft Bird-darān*), and by the Arabs *Banāt u'n-Na'sh*, "the Daughters of the Bier," or "Pall-bearers."

This ends the first notice of Ibn-i-Yamín in the *Mujmal*, but, before passing on to the second, I should give a translation of the fourteen couplets quoted above, which, if not remarkable as poetry, are of interest on account of the data which they afford.

(Translation)

"If Heaven, by a trick, snatched my *Díwán* out of my hands,  
Thanks be to God ! He who made the *Díwán*<sup>1</sup> is still with me !  
And if Fate plucked from me a string of pearls fit for a king,  
Yet I grieve not at its loss, since the remedy is with me.  
And if the wind tore a flower from a branch of the rose-bush of my talent,  
A garden full of anemones, eglantine and basil is still with me.  
And if one of my shells of brilliant pearls was emptied,  
I still have a mind filled with pearls like the sea of 'Ummán.  
What matters it if a few drops of the sputterings of my pen are lost ?  
There still remains with me a talent bountiful as the April cloud !  
If the sweet water of my verse has been cast to the winds like dust  
It matters little, for with me is the Fountain of the Water of Life.  
And though my heart is grieved at the loss of my *Díwán*,  
Why should I grieve at this, since my pearl-producing genius remains ?  
And if the praise of the King of the World is, like the fame of his justice,  
Spread abroad throughout the earth, the praise-producing talent is mine !  
Although I could compile another *Díwán*, yet  
My life's work is wasted, and regret for this remains with me.  
If this vile Age is unkind to me, what matter  
If the favours of the King of the Age are mine ?  
That just Prince *Mu'izzu'd-Dín*, whose virtue cries,  
'Whatever of glory can enter the Phenomenal World is mine.'  
The chief of the favours which in all circumstances  
The King of the Age doth show me amongst all my peers  
Is this, that by his favour one of noble rank says to me  
'Rejoice, O Ibn-i-Yamín, for the constituent parts of the *Díwán*  
are in my possession !'  
Life has passed : may he continue successful until Eternity,  
And may the daily portion of me his servant be prayers for the  
King so long as life remains to me !"

<sup>1</sup> I.e. my genius, myself.

The second entry in the *Mujmal* is very brief, and merely records the death of Ibn-i-Yamín on the 8th of Jumáda ii, 769 (Jan. 30, 1368), this date being further commemorated in the following chronogram :

بود از تاریخِ هجرتِ هفت صد با شصت و نه،  
 روزِ شنبه هشتَمِ ماهِ جمادی الآخرین،  
 گفتِ رضوانِ حوررا بر غیز و استقبال کن،  
 خیمه بر صحرایِ جنتِ بر زند اینِ یمین

This is followed by a quatrain<sup>1</sup> said to have been uttered by the poet a little before his death :

منگر که دلِ اینِ یمین پُر خون شد،  
 بنگر که ازین جهانِ فانی چون شد،  
 مصحفِ بکف و چشمِ بره روی بدوست،  
 با پیکِ اجل خنده زانِ بیرون شد

" Regard not Ibn-i-Yamín's heart of woe ;  
 See how from out this transient world I go.  
 Qur'án in hand and smiling, forth I wend  
 With Death's dread messenger to seek the Friend."

Dawlatsháh devotes an article to the poet's father as well as to himself (Nos. 6 and 7 of the fifth *Ṭabaqa*), but contributes few material or trustworthy facts, though he cites one fine poem of 14 couplets by the former, whose death he places in the year 724/1324. According to him Amír Yamínu'd-Dín, the father of our poet, was of Turkish origin ; settled as a landowner at Faryúmad, where his son was born, in the reign of the Mongol Sulṭán Khudá-banda ; and enjoyed the favour and patronage of Khwája 'Alá'u'd-Dín Muḥammad, who was in the fiscal service of Sulṭán Abú Sa'íd,

<sup>1</sup> Given also with very slight variations by Dawlatsháh, p. 276. ll. 15-18 of my edition.

and who was killed near Astarábád by the Sarbadárs in 737/1336-7. Concerning the son, Ibn-i-Yamín, he tells us little, save that he was the panegyrist of the Sarbadárs, which is doubtful, and that he died in 745/1344-5, which is almost certainly incorrect; but he endeavours to make up for this dearth of information by a digression of ten pages on the history of the little Sarbadár dynasty, which lasted about fifty years and was finally extinguished by Tímúr about 788/1386. The *Haft Iqlim*, *Átash-kada* and *Majma'u'l-Fuṣṣahá* practically yield no further information, except that the last-named work states that Ibn-i-Yamín was the panegyrist of Ṭughá-Tímúr. Owing to the loss of his *Diwán*, as described above, it is impossible to determine with certainty who were his patrons and to whom his panegyrics were chiefly addressed.

Ibn-i-Yamín's extant work consists of his *Muqatta'át*, or "Fragments," most of which are of a philosophical, ethical or mystical character. An edition of them was printed at Calcutta in 1865, and I also possess a pretty and carefully-written manuscript dated Rajab 5, 881 (Oct. 24, 1476). A German rendering of many of these poems by Schlechta-Wssehrd has also been published<sup>1</sup>. The following fine verses on the evolution of the soul are amongst the best and most celebrated of Ibn-i-Yamín's poems:

زدم از كتيرِ عدم خيمه بصحرای وجود  
 وز جُمادی بنیاتی سفری کردم و رفت  
 بعد ازینم کشتن طبع بحیوانی بود  
 چون رسیدم بوی از وی گذری کردم و رفت  
 بعد از آن در صدقِ سینه انسان بصلّا  
 قطره هستی خود را نُهری کردم و رفت

<sup>1</sup> *Ibn Yamin's Bruchstücke*, Vienna, 1852, pp. 191. It contains translations of 164 "Fragments."

با ملائک پس از آن صومعه قدسی را  
 بُرد بر کُشتَر و نیکو نظری کردم و رفت  
 بعد از آن ره سوی او بُردم و بی این بین  
 همه او گشتم و ترکِ دیگری کردم و رفت

The following is a rather free translation of the above :

"From the void of Non-Existence to this dwelling-house of clay  
 I came, and rose from stone to plant ; but that hath passed away !  
 Thereafter, through the working of the Spirit's toil and strife,  
 I gained, but soon abandoned, some lowly form of life :  
 That too hath passed away !  
 In a human breast, no longer a mere unheeding brute,  
 This tiny drop of Being to a pearl I did transmute :  
 That too hath passed away !  
 At the Holy Temple next did I foregather with the throng  
 Of Angels, compassed it about, and gazed upon it long :  
 That too hath passed away !  
 Forsaking Ibn-i-Yamín, and from this too soaring free,  
 I abandoned all beside Him, so that naught was left but HE :  
 All else hath passed away !"

The same ideas have been equally well expressed, however, by the great mystical poet Jalálu'd-Dín Rûmí, who lived a century earlier, in a very well-known passage of the *Mathnawí* which runs as follows :

A parallel passage on the evolution of the soul from the *Mathnawí*

از جهادی مُردم و نامی شدم  
 مُردم از نامی بهیوان سر زدم  
 مُردم از حیوانی و آدم شدم  
 پس چه ترسم کی ز مُردن کمر شدم  
 همه را دیدم بهیرم از بشر  
 تا بر آورم با ملائک بال و پر  
 از ملک هم بایدم جستن ز جو  
 کُل شئی هالک الا وجهه  
 پس عدم کردم عدم چون ارغنون  
 گویدم کائنا الیه راجعون

"I died from mineral and plant became ;  
 Died from the plant, and took a sentient frame ;  
 Died from the beast, and donned a human dress ;  
 When by my dying did I e'er grow less ?  
 Another time from manhood I must die  
 To soar with angel-pinions through the sky.  
 'Midst Angels also I must lose my place,  
 Since '*Everything shall perish save His Face.*'  
 Let me be Naught ! The harp-strings tell me plain  
 That '*unto Him do we return again!*'"

(Another Fragment)

از برای دو چیز جوید و بس، مرد عاقل جهان پُر فن را  
 یا ازو سربلند گردد دوست، یا کند پایمال دشمن را  
 و آنکه میجوید و نمی داند، که غرض چیست مال جستن را  
 چیده باشد بمسکنت خوشه، داده زآن پس بیاد خرمن را  
 غیر جان کندن و ز خستن چیست، حاصلی ناشناس گودن را

"Only for one of reasons twain the wise  
 Possession of this varied world do prize :  
 Either to benefit their friends thereby,  
 Or else to trample down some enemy.  
 But he who seeketh wealth upon this earth,  
 And knoweth not wherein consists its worth  
 Is as the gleaner, who with toil doth bind  
 His sheaf, then casts the harvest to the wind.  
 Naught but a weary soul and aching back  
 Accrue to those who understanding lack."

The following is typical in its Manichaean and Malthusian pessimism :

دانی چه موجبست که فرزند از پدر  
 منت نگیرد ارچه فراوان دهد عطا  
 یعنی درین جهان که محلّ حوادث است  
 در محنت وجود تو افکنده مرا

<sup>1</sup> Compare Tennyson in *Locksley Hall* :

"Love took up the harp of Life, and smote on all the chords with  
 might ;  
 Smote the chord of Self, that, trembling, pass'd in music out of sight."

"Knowest thou wherefore the child no gratitude bears  
 E'en to the father who makes him the chief of his heirs?  
 'Twas thou,' he seems to say, 'who my peace didst mar  
 By bringing me into a world where such miseries are!'"

The fragment next following also represents a line of thought common with Ibn-i-Yamín and others of his school:

خدائی که بنیاد هستیت داد  
 بروز اُلت است اندر افکند عشت  
 کِلِ پیکرت را چهل بامداد  
 بدست خود از راه حکمت سرشت  
 قلبر را بفرمود تا بر سر  
 همه بودنِها یکایک نوشت  
 نزیب که گوید ترا روز حشر  
 که این کار خوبست و آن کار زشت  
 ندارد طمع رستنِ شاخِ عود  
 هر آنکس که بیخِ شترخار کشت  
 چو از خطِ فرمانش بیرون نیند  
 چه اصحابِ مسجد چه اهلِ گشت  
 خرد را شکست آید از عدلِ او  
 که آنرا دهد دوزخ اینرا بهشت

"That God who on Creation's Primal Day<sup>1</sup>  
 The first foundations of thy soul did lay,  
 Who in His Wisdom did for forty morns  
 Fashion the house of clay thy soul adorns<sup>2</sup>,

<sup>1</sup> The *Rûs-i-Alast*, or "Day of 'Am I not' [your Lord]?" is the day at the beginning of time when God thus addressed the souls which He had created, *A-lastu bi-Rabbikum!* "Am I not your Lord?"

<sup>2</sup> It is said in the traditions "God Most High kneaded Adam's clay for forty days." See Tabarî, I, 91.

Who bade the Pen<sup>1</sup> inscribe upon thy brow  
 Whate'er betided thee from then till now,  
 It ill beseems Him on the Judgement-Day  
 'This was well done, and that done ill' to say!  
 For he who sows the camel-thorn can ne'er  
 Expect the aloe-tree to blossom there.  
 Since, then, the Muslim and the Christian stand  
 Subject alike to His supreme command,  
 'Why should He give,' in wonder ask the wise,  
 'To this one Hell, to that one Paradise?'"

(Another Fragment)

مرد باید که هر کجا باشد 'عزت خویشتن نگه دارد'  
 خود پسندی و ابلهی نکند 'هرچه کبر و نیست بگذارد'  
 بطریقی رود که مردم را 'سر موئی ز خود نیازارد'  
 همه کس را ز خویش به داند 'هیچ کس را حقیر نشمارد'  
 سر و زر در طلب نهد آنگه 'تا مگر دوستی بدست آرد'

"Who'er he be, wherever he may dwell  
 A man should strive to guard his honour well;  
 Conceit and folly he should put aside,  
 And turn his back on arrogance and pride;  
 Should so behave that none through him should e'er  
 Endure vexation equal to a hair;  
 None should despise for lack of power or pelf,  
 And deem each neighbour better than himself;  
 Then all his energies and wealth should spend  
 That so perchance he thus may gain a friend."

(Another Fragment)

کنجی که درو کُنْجش اغیار نباشد'  
 بر کس ز تو و بر تو ز کس بار نباشد'  
 رودی و سرودی و حرفی دو سه یاری'  
 باید که عدد بیشتر از چار نباشد'

<sup>1</sup> According to another tradition (Tabarī, I, 29) the Prophet said:  
 "The first thing which God created was the Pen, and He commanded  
 it to write down everything" (i.e., as is explained in other traditions,  
 everything predestined to happen).



رودی و شرابی و گنجایی و ربایی  
 شرط است که ساقی بجز از یار نباشد  
 عقلست که تمیز کند نیک و بد از هر  
 او نیز درین کار بانکار نباشد  
 و آنکس که شود منکر این کار که گفتار  
 از عالم ارواح خبردار نباشد  
 این دولت اگر دست دهد این یمین را  
 با هیچ کی در دو جهان کار نباشد

"A corner which no stranger can explore,  
 Where no one bores you, and you no one bore,  
 A sweetheart, lute and song, a friend or two—  
 At most a party not exceeding four ;  
 A harp, a zither, roasted meats and wine,  
 A cup-bearer who is a friend of thine,  
 Reason, which doth distinguish good and ill,  
 Regarding not thy ploy with eyes malign !  
 Whoever doth disparage such affair  
 Is in the spirit-world devoid of share ;  
 To Ibn-i-Yamín should such luck accrue  
 For no one in this world or that he'd care !"

The following fragment is practically a paraphrase of some very well-known Arabic verses ascribed to Qábús ibn Washmgír, Prince of Tabaristán (reigned A.D. 976-1012), which are quoted in the Story of the Merchant and the *Jinn* in the Arabian Nights<sup>1</sup>:

ای دوستان بکامِ دلیر نیست روزگار  
 آری زمانه دشمنِ اهلِ هنر بود  
 سربلست اگر جفا کُشد از دورِ بیوفا  
 زحمت نصیبِ مردمِ والا کُهر بود

<sup>1</sup> See W. H. MacNaghten's edition (Calcutta, 1839), vol. i, p. 11, ll. 1-8.

بر آسمان ستاره بود بیشمار لیلک  
 رنجِ کسوف بر دلِ شمس و قمر بود  
 رسمیت در زمانه که هر کمر بضاعتی  
 ز اهلِ هنر بمرتبه‌ها بیشتر بود  
 دریا صفت که منصبِ خاشاک اندرو  
 بالای عقیدِ گوهر و سِلکِ دُرر بود

"Not as I would, O friends, the world doth go :  
 Of men of genius 'tis the constant foe.  
 Though fickle Fortune trouble me, what then ?  
 Trouble's the portion of all noble men.  
 The sky holds countless stars, of which not one  
 Suffers eclipse, except the moon and sun.  
 'Tis custom now that he who wants for wits  
 Ever above the man of talent sits,  
 As on the sea the dust and rubbish swim  
 While pearls lie sunk in its abysses dim."

## 2. *Khawájú of Kirmán*

(*Kamálu'd-Dīn Abū'l-'Atā Mahmūd ibn 'Alī ibn Mahmūd*).

Although nearly all the well-known biographies, such as Dawlatsháh<sup>1</sup>, the *Haft Iqlīm*, the *Atash-kada*<sup>2</sup>, the *Majma'u'l-Fuṣahá*<sup>3</sup>, etc., contain notices of Khwájú of Kirmán, they are singularly jejune and lacking in precise information, while such precise information as is given is often demonstrably incorrect. Indeed the carelessness with which these works are compiled and copied is deplorable. To take one instance only, Riḍá-qulī Khán, in spite of his undeniable attainments as a poet, a lexicographer and a historian, states in the *Majma'u'l-Fuṣahá* that Khwájú was the panegyrist of Sulṭán Abū Sa'īd Khán, who

<sup>1</sup> Pp. 249-253 of my edition.

<sup>2</sup> Pp. 109-110, Bombay lith. of A.H. 1277.

<sup>3</sup> Vol. ii, pp. 15-18 of the Tíhrán lithographed edition.

reigned from 716-736/1316-1335, and immediately afterwards gives the year of his death as 503/1109-1110, which is evidently a careless mistake for 753. Dawlatsháh, who gives 742/1341-2 as the year of his decease, describes him as belonging to a good family in Kirmán, where, however, he spent but a small part of his life, though in some verses quoted on the same page<sup>1</sup>, and evidently composed at Baghdád, he speaks of his native town with longing and affection:

خوشا بادِ عنبرِ نسیمِ سحر<sup>2</sup> که بر خاکِ کرمانش باشد گذر<sup>3</sup>  
 خوشا وقتِ آن مرغِ دستانِ سرای<sup>4</sup> که دارد دران بومِ ماوا و جای<sup>5</sup>  
 زمن تا چه آمد که چرخ بلند<sup>6</sup> از آن خاکِ پاکر بغربت فکند<sup>7</sup>  
 ببغداد بهر چه سازم وطن<sup>8</sup> که ناید بجز دجله در چشم من<sup>9</sup>

Verses showing  
 his love of his  
 native place  
 Kirmán

"Pleasant the fragrant and sweet-scented blast  
 Which o'er the earth of Kirmán late hath passed I  
 Pleasant the days of that sweet Philomel  
 Which in its groves and gardens fair doth dwell I  
 What fault was mine that Heaven did decree  
 From that pure land I must an exile be?  
 Wherefore in Baghdád city must I dwell  
 That tears like Tigris from mine eyes may well?"

During his travels, according to the *Haft Iqlm*, Khwájú made the acquaintance of many of his contemporaries amongst the poets and men of letters, and became the disciple of the eminent and pious Shaykh Ruknu'd-Dín 'Alá'u'd-Dawla of Simnán, with a sketch of whose life Dawlatsháh seeks to compensate us for the exiguity of his information about the proper subject of his biography. Rieu<sup>4</sup> quotes some verses in which a little-known contemporary poet named Haydar of Shíráz fiercely attacks

<sup>1</sup> *Loc. cit.*, p. 249, ll. 18-21.

<sup>2</sup> Literally, "Where naught hut the Tigris comes into my eyes." This may either mean "Where my eyes serve only to shed rivers of tears," or, "Where I can see nothing but the Tigris."

<sup>3</sup> *British Museum Pers. Cat.*, p. 623.

Khawájú, whom he calls "a Kábulí thief from Kirmán town," as a plagiarist. He says:

Khwájú accused of plagiarism by Haydar of Shíráz	"Do not mention the name of Khwájú before a poet, For he is a thief from the <i>Díwán</i> of Sa'dí. Since he cannot compete in verse even with me How dares he talk about Sa'dí?"
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I can find no mention of Khwájú in the *Mujmal* of Faṣḥí, but Ḥamdu'lláh Mustawfí of Qazwín accords him a brief notice and cites one of his poems in the *Tārkh-i-Gusda*, which was completed in 730/1330<sup>1</sup>, so that even during his lifetime he was evidently well-known throughout Persia. He is also mentioned in the *Majálisu'l-Mu'mintín*, that late but extensive biographical work on the ornaments of the Shí'a sect of Islám, which, however, in this case does little more than copy Dawlatsháh.

It may be laid down as a general principle that the only satisfactory method of writing the lives of Persian poets, with the possible exception of some of the older ones, who lived before the Mongol Invasion had destroyed the scientific spirit of historical criticism in Persia, is to collect and collate such particulars as can be derived from their own works as preserved in old and correct manuscript copies, since little confidence can be placed in some of the modern lithographed editions. This method has been followed in the case of many of the older poets, such as Firdawsí, Nizámí, Anwarí, Kháqání, etc., and in this respect Khwájú is more fortunate than many of his contemporaries, for so long ago as 1848 Dr Franz von Erdmann published<sup>2</sup> a short account of him, in which, after quoting and translating Dawlatsháh's article, he gives a brief description of a manu-

<sup>1</sup> P. 818 of the *fac-simile* edition published in the "E. J. W. Gibb Memorial" Series, xiv, 1. See also pp. 29-30 of the reprint of an article on the *Biographies of Persian Poets contained in...the Tārkh-i-Gusda* which I contributed to the *J.R.A.S.* for Oct. 1900 and Jan. 1910.

<sup>2</sup> *Z.D.M.G.* for 1848, vol. ii, pp. 205-215.

script of his *Khamsa*, or five longer *mathnawí* poems, adding some useful particulars derived from them and from his *Diwán*. These particulars I shall here summarize, together with the additional details contributed by Rieu<sup>1</sup>.

According to his own statement, in his poem *Naw-rúz u Gul* ("New Year's Day and the Rose"), he was born on Shawwál 15, 679 (Feb. 7, 1281). He began his poetical career by attaching himself to the court of one of the Muzaffarí princes, probably Mubárizu'd-Dín Muḥammad, the founder of that dynasty, at Yazd. Later he frequented the court of Shaykh Abú Isháq (reigned 742-754/1341-1353) at Shíráz, and, as may be gathered from the dedications of some of his *qaṣídas* (panegyrics) given by von Erdmann, the courts of Shirwán-sháh and Qizil Arslán, Prince of 'Iráq, while the poem already cited shows that he also spent some time at Baghdád. In short he would seem to have wandered through the greater part of Persia, and cannot be regarded, like some of his contemporaries, as essentially the poet of one particular dynasty.

Khwájú's poems comprise the five romantic *mathnawís* which constitute the *Khamsa*, or "Quintet" (of which no copy is accessible in Cambridge, though the British Museum possesses a fine copy<sup>2</sup> made in 798/1396), and a *Diwán* containing *qaṣídas* (some religious, but mostly panegyrics), *ghazals* (odes), *muqatta'át* (fragments), *rubá'íyyát* (quatrains), etc. Of the *Diwán* I possess two manuscripts, one quite modern, and the other, bought at the sale of the Fiott-Hughes library about twenty years ago, copied by "Darwísh Ḥáfíẓ of Shíráz" (not, of course, the great Ḥáfíẓ, who died more than a century earlier) in 899/1493-4. A former owner of the last-mentioned manuscript has computed the number of verses which it contains at about four thousand.

<sup>1</sup> *British Museum Pers. Cat.*, pp. 620-3.

<sup>2</sup> Add. 18,113, to which Rieu's remarks, where cited, refer.

The five poems which constitute the *Khamṣa* are:

(1) *Naw-rúz u Gul* ("New Year's Day and the Rose"), of which the contents are briefly stated by von Erdmann, who says that it comprises 2615 verses (*bayt*).  
Khawājū's five mathnawīs

(2) *Humáy u Humáyún*, dedicated, apparently, either to Sultán Abú Sa'íd (716-736/1316-1335) or to his minister Ghiyáthu'd-Dín Muḥammad, and containing 3203 verses. This poem, as Rieu has shown, was composed at Baghdád in 732/1331-2.

(3) *Kamál-náma* (the "Book of Perfection"), composed in 744/1343-4, and dedicated to Shaykh Abú Isháq, Prince of Fārs, who had ascended the throne only two years previously.

(4) The *Rawḍatu'l-Anwār* ("Garden of Lights"), a mystical poem composed at the shrine of Shaykh Abú Isháq Ibráhīm, the patron saint of Kázarún in Fārs, in 743/1342-3, a year before the poem last mentioned.

(5) Another mystical poem of the title of which I am uncertain. The whole *Khamṣa*, or "Quintet," is apparently an imitation of the celebrated *Khamṣa* of Nizámí of Ganja, and was concluded in 744/1343-4.

In spite of the comparative celebrity which Khwájú enjoys, I have not been able to discover any striking beauty or conspicuous merit in his odes (*ghazals*), of which I have read some seventy-five. The following may serve as a fairly favourable specimen:

مَکْذَرِ زِ مَا کِه خَاطِرِ مَا دَرِ وَفَایِ تُسْتِ  
 دِلِ بَرِ اَمِیدِ وَعَدِه وِ جَانِ دَرِ وَفَایِ تَسْتِ  
 سَهَابِستِ اَکْبَرِ رِضَايِ تُو تَرِکِ رِضَايِ مَاسْتِ  
 مَقْصُودِ مَا زِ دُنْيَیِ وَ عَقْبِیِ رِضَايِ تَسْتِ  
 زِینِ پَسِ چُو سَرِ فِدَایِ قَفَایِ تُو کَرْدِه اَیَرِ  
 مَآرَا مِرَانِ زِ پِیشِ کِه دِلِ دَرِ قَفَایِ تَسْتِ

سردن ببند می نهر و سر ببندگی  
 خواهی ببخش و خواه بکش رای رای تست  
 آزاد گشت از همه آنکو غلام تست  
 بیگانه شد ز خویش کسی کاشنای تست  
 ای در دهر عزیزتر از جان که در تنست  
 جانی که در تنست مرا از برای تست  
 این خسته دل که دعوی عشق تو میکند  
 سوکنند راستش بقید دلربای تست  
 خواجو که رفت در در جور و جفای تو  
 جانش هنوز بر سر مهر و وفای تست

## (Translation)

"Pass us not by, for our thought is set on thy constancy,  
 Our heart on the hope of thy promise, and our soul on thy faith !  
 If it be thy pleasure to thwart our pleasure, that matters little ;  
 Our object in this world and the next is thy pleasure.  
 Hereafter, since we have staked our head in following thee,  
 Drive us not from thy presence, for our heart follows after thee.  
 I put my neck under the yoke and bow my head in service .  
 Forgive me, if thou wilt, or slay me : it is for thee to judge.  
 He who is thy slave becomes freed from all .  
 He who is thy friend becomes a stranger to his own kin.  
 O thou who art dearer to my heart than the soul which is in the body,  
 That soul which is in my body exists but for thee !  
 This sad-hearted victim who aspires to thy love,  
 His rightest oath is by thy heart-entrancing stature.  
 Khwājū, who is passing away through thy cruelty and harshness,  
 His heart is still set on thy love and loyalty !"

Besides odes (*ghazals*) and the above-mentioned *math-nawāts*, Khwājū has several *tarkīb-bands*, one or two "fragments" (*muqattaʿāt*), and a few quatrains, including one about the dove crying "*Kū, kū?*" ("Where, where" are the great ones of yore departed?), generally ascribed to 'Umar Khayyām.

The following *mustasadd* is not without grace :

گر رفت خطائی	کس نیست که گوید ز من آن ترکِ خطارا
با وعده وفائی	باز آی که داریم توقع بتو مارا
هر آتش رخسار	منداز بنامِ منِ دلسوخته فلعل
در دامِ بلائی	کافتادم از آن دانه مشکین تو یارا
مانندِ هلائی	امروز منم چون خیر ابروی تو در شهر
انگشت نهائی	تا دیده‌ام آن صورتِ انگشتِ نهارا
در پای سندی	باز آی که سر در قدمت بازم و جانرا
جز نعل بهائی	چون می نهد دست من بی سرو پارا
احوالِ غریبان	در شهر شما قاعده باشد که نپرسند
از بی سرو پائی	آخر چه زیان مملکتِ حسنِ شمارا
از پرده عشاق	تا چند مخالف زنی ای مطربِ خوشگوی
از بانگِ نوائی	بنواز زسانی من بی‌هرک و نوارا
دردلِ غیرِ هجران	زین بیش نهان چند توان داشتنِ آخرا
یک روز بجائی	دانه که سرایت کند این درد نکارا
ماننده خواجو	در ظلمتِ اسکندرمر از حسرتِ لعلت
در خوردِ گدائی	لیکن چه کنم چون نبود ملکِت دارا

(Translation)

"Is there none to say from me to that Turk of Cathay (*K'haif*)  
 'If any fault (*k'haif*)<sup>1</sup> has been committed  
 Come back, for we hope from thee for ourselves  
 Fidelity to promises.

<sup>1</sup> This is a very common word-play, e.g. in the well-known verse :

ترکِ تُرکانِ خطا نبود صواب

The Turks of Cathay or Chinese Tartary are celebrated in Persia for their fair complexions and beauty.



Do not cast pepper in the name of me, the heart-consumed,  
     On the fire of thy cheek<sup>1</sup>,  
 For because of that musky grain of thine I have fallen, O friend,  
     Into the snare of misfortune.  
 Today I am, like the curve of thine eyebrow, in the city  
     Like unto the crescent moon<sup>2</sup>,  
 Since I have seen that face of signal beauty  
     The cynosure of every eye.  
 Come back, that I may lay down my head at thy feet, and my life  
     At the feet of thy horse,  
 Since the hand of poor indigent me cannot provide  
     Anything more than 'hoof-money'<sup>3</sup>.  
 Is it a rule in your city not to enquire  
     Into the condition of poor strangers?  
 After all, what hurt could befall the realm of thy beauty  
     From one so helpless [as me]?  
 How long, O sweet-voiced minstrel, wilt thou play out of tune  
     The 'Lover's Air'?  
 Soothe me, the poor and portionless, for once  
     By a song of substance!  
 After all, how much longer can I keep hidden  
     In my heart the grief of separation?  
 O Beloved, I am sure that this grief will spread  
     One day somewhither.  
 Through regret for thy ruby lip I am in the Darkness of Alexander<sup>4</sup>  
     Like Khwájú,  
 But what can I do, since the Kingdom of Darius.  
     Is not meet for a beggar?"

These few specimens of Khwájú's poems will perhaps suffice to show that his verse, while graceful and pleasing, lacks any conspicuous distinction or excellence.

<sup>1</sup> Rue (*sipand*) and pepper (*jil'il*) are burned in incantations against the Evil Eye. The black mole (*khdál*) or beauty-spot on the red cheek of a beautiful person is often compared by the Persian poets to rue on the fire.

<sup>2</sup> *I.e.* bent with grief and disappointment.

<sup>3</sup> *Na'í-bahá*, or "hoof-money," is money paid to invading troops to induce them to abstain from looting.

<sup>4</sup> This alludes to Alexander's quest for the Water of Life in the Land of Darkness.

3. 'Ubayd-i-Zákánf  
(Nizámu'd-Dín 'Ubaydu'lláh).

'Ubayd-i-Zákánf is, perhaps, the most remarkable parodist and satirical writer produced by Persia, and though, like most Persian, Arabian and Turkish satirists, his language is frequently so coarse as to render a large part of his writings unfit for translation, his *Akhláqu'l-Ashráf*, or "Ethics of the Aristocracy," is, where not so marred, a fine piece of irony, while some of his serious poems (which have been too much ignored by most of his biographers) are of singular beauty. Of his life, as usual, little is known, save that he was originally from Qazwín (for which city he seems to have had little affection, since he is constantly gibing at the stupidity of its inhabitants), lived at Shíráz (to which, on the other hand, as several of his poems show, he was much attached) during the reign of Shaykh Abú Isháq Injú (who was killed in 747/1346-7), abandoned serious writing for a ribaldry more in accord with the taste of the great men of that time, but none the less (as several of his poems and a well-known anecdote about his death indicate) suffered much from penury and debt, and finally died about 772/1371. Another well-known anecdote describes his quarrel and reconciliation with his contemporary Salmán of Sáwa<sup>1</sup>, and he appears to have enjoyed the patronage of Sulṭán Uways at Baghdád or Tabriz, or both. Dawlatsháh<sup>2</sup> consecrates a long but not very informative article to him, most of which (with fuller quotations from his poems) is reproduced in the *Haft Iqlím*. The notice in the *Átash-kada* is very meagre, and no mention of him is made in the *Mujmal* of Faṣṭhí or in the modern *Majma'u'l-Fuṣahá*. His satirical *mathnawí* of "the Mouse and the Cat" (*Músh u Gurba*) has been lithographed, with quaint woodcuts, at

<sup>1</sup> See Ouseley's *Notices of Persian Poets*, pp. 125-128.

<sup>2</sup> Pp. 288-294 of my edition.

Bombay, without date<sup>1</sup>; and a selection of his *Facetiae*, to which is prefixed a Persian preface, probably by the late Mírzá Ḥabīb of Iṣfahán, followed by another of M. Férté, was printed at Constantinople, at the Press of Ebu'z-Ziyá Tevfík Bey, in 1303/1885-6<sup>2</sup>. As these two prefaces contain most that is to be said about 'Ubayd-i-Zákání, I here append a translation, omitting only a few unsuitable passages.

“*Preface.*”

“That most witty poet 'Ubayd-i-Zákání was of the village of Zákán<sup>3</sup> near Qazwín, and was one of the notabilities of the eighth century of the Flight<sup>4</sup>. He was a man of talent and learning, one of the masters of style and sound taste. Although some reckon him as one of the ribald writers, it is only fair to state that, though jests, ribaldry and satire occur in his poems, he deserves to rank as something more than a mere satirist, being, indeed, conspicuous amongst the older poets for his grace and wit, and in these respects approached by few. He was particularly skilful in incorporating in his poems and investing with a ludicrous sense the serious verses of other poets, an achievement in which he left no ground unturned. His own serious poems, on the other hand, are incomparable in fluency of diction, sweetness and distinction, and are unrivalled in grace and subtlety.

“‘Ubayd-i-Zákání pursued his studies at Shíráz in the reign of Sháh Abú Isháq, and became one of the most accomplished men of letters and learning of his time, acquiring complete proficiency in every art, and compiling books and treatises thereon. He subsequently

<sup>1</sup> There is also a cheap English rendering, with the same woodcuts, of which I once picked up a copy at the railway bookstall of Llandudno Junction.

<sup>2</sup> It comprises 128 pp.

<sup>3</sup> Ḥamdu'lláh Mustawfí of Qazwín in his *Ta'rikh-i-Guzída* (Gibb Memorial Series, vol. xiv, 1, pp. 845-6) speaks of the *Zákánis* as one of the notable tribes or families of Qazwín, says that they were descended from the Arabian tribe of Khafāja, and quotes in the original Arabic a rescript (*manshúr*) addressed to them by the Prophet Muḥammad. At the end of this article he mentions our poet as follows: “Of them is that honoured gentleman Master [*K'hwāja*] Nizámu'd-Dín 'Ubaydu'lláh, who has some fine poems and incomparable writings.” This book was written in 730/1330, and as 'Ubayd-i-Zákání was then already a man of note in his own city of Qazwín, he cannot have been born much later than 700/1300.

<sup>4</sup> Fourteenth of the Christian era.

returned to Qazwín, where he had the honour of being appointed to a Judgeship, and was chosen as the tutor and teacher of sundry young noblemen. At that time the Turks in Persia had left no prohibited or vicious act undone, and the character of the Persian people, by reason of association and intercourse with them, had become so changed and corrupted that 'Ubayd-i-Zákánf, disgusted at the contemplation thereof, sought by every means to make known and bring home to them the true condition of affairs. Therefore, as an example of the corrupt morals of the age and its people, he composed the treatise known as the 'Ethics of the Aristocracy' (*Akhlaq-u'l-Ashraf*), which was not intended as mere ribaldry, but as a satire containing serious reflections and wise warnings. So likewise, in order to depict the level of intelligence and degree of knowledge of the leading men of Qazwín, each one of whom was a mass of stupidity and ignorance, he included in his 'Joyous Treatise' (*Risála-i-Dilgushá*) many anecdotes of which each contains a lesson for persons of discernment. As a measure of his accomplishments, experience, learning and worldly wisdom, his 'Tract of a Hundred Counsels' (*Risála-i-Sad Pand*) and his 'Definitions' (*Ta'rifát*) are a sufficient proof. Moreover, even those who speak of him as a mere ribald satirist admit that he composed a treatise on Rhetoric (*'Ilm-i-Ma'ánf u Bayán*) which he desired to present to the King. The courtiers and favourites, however, told him that the King had no need of such rubbish. Then he composed a fine panegyric, which he desired to recite, but they informed him that His Majesty did not like to be mocked with the lies, exaggerations and fulsome flattery of poets. Thereupon 'Ubayd-i-Zákánf said, 'In that case I too will pursue the path of impudence, so that by this means I may obtain access to the King's most intimate society, and may become one of his courtiers and favourites,' which he accordingly did. Then he began recklessly to utter the most shameless sayings and the most unseemly and extravagant jests, whereby he obtained innumerable gifts and presents, while none dared to oppose or contend with him.

<sup>1</sup> It is said that after 'Ubayd-i-Zákánf had despaired of entering the King's assembly, he extemporized the following quatrain :

در علم و هنر مَشُو چو من صاحب فن  
تا نزد عزیزان نشوی حواری چو من  
خواهی که شوی پندِ اربابِ زمن  
کُنْک آورو کُنْکبُی کن و کُنْکبُور زن<sup>1</sup>

<sup>1</sup> The *Farhang-i-Nāsirf* explains کُنْک as كُنْكَه, with a reference to Sa'df's *Khablithat* (Calcutta ed. of 1795, vol. ii, f. 470<sup>b</sup>, l. 4);

'In arts and learning be not skilled like me,  
Or by the great like me despised thou'lt be.  
Wouldst earn applause from this base age of thine?  
Beg shamelessly, play lute and libertine!'

"One of his acquaintances, hearing this, expressed astonishment that one so talented and accomplished could abandon learning and culture in favour of ribaldry and lewd utterances. To him 'Ubayd-i-Zákání sent the following verse:

ای خواجه مکن تا بتوانی طلب علم  
کاندر طلب راتب هر روزه بهانی  
رو مسخرگی پیشه کن و مطربی آموز  
تا دادِ خود از مهر و کثر بستانی  
'Keep clear of learning, Sir, if so you may,  
Lest you should lose your pittance for the day.  
Play the buffoon and learn the fiddler's skill:  
On great and small you then may work your will!'

"It is said that Salmán-i-Sáwají, a contemporary poet, wrote these verses satirizing 'Ubayd-i-Zákání, whom he had never seen:

جهنمی هجاگو عبید زاکانی  
مقرر است بیدولتی و بیدینی  
اگرچه نیست ز قزوین و روستا زاده است  
ولیک میشود اندر حدیث قزوینی

"Ubayd-i-Zákání, the rhymester, whose damnable satirist pen Hath made him accursed before God, and obnoxious to men; He's an ignorant oaf from the country, and not a Qazwíní at all, Though him, and that not without reason, "Qazwíní" they call!'

"The point of this verse is that Persian wits affect to regard the people of Qazwín as fools, just as they dub the Khurásánís 'asses,' the

كُنْكَرُ as a very importunate type of beggar, who continues to make an intolerable noise outside a house until the householder gives him money to go away; and كُنْكَرُ as an Indian musical instrument.

<sup>1</sup> Here follow some very coarse verses on a lady named Jahán-Khátún whose hand had been sought in marriage by Khwája Amínu'd-Dín, one of Sháh Abú Isháq's ministers. She also was a poetess, and I possess a MS. of her poems, the only copy I ever met with.

<sup>2</sup> The people of Qazwín are reputed (very unjustly) to be the stupidest in Persia.

people of Tūs 'cows,' those of Bukhárá 'bears,' and those of Transoxiana 'Mashhadís,' that is, heretics (*Rāfids*), all of which attributions are of the nature of disparagement.

"As soon as 'Ubayd-i-Zákání heard this verse, he at once set out for Baghdád. On his arrival there, he found Salmán, surrounded with great pomp and circumstance, on the banks of the Tigris, occupied with pleasure and diversion and the society of learned and accomplished men. When by some means he succeeded in entering the circle, Salmán had just composed this hemistich descriptive of the Tigris :

دجله را امسال رفتاری عجب مستانه است

'With drunken frenzy and fury fierce this year the Tigris flows'—

which he asked the bystanders to complete. Thereupon 'Ubayd-i-Zákání extemporized the following complementary hemistich :

پای در زنجیر و کف بر لب مگر دیوانه است

'With its foaming lips and its feet in chains, 'twere mad, you might suppose.'

"Salmán was delighted, and enquired whence he came. He replied, 'From Qazwín.' In the course of the ensuing conversation Salmán asked him whether his name was known or any of his verse familiar in Qazwín, or not. 'Ubayd-i-Zákání replied, 'The following fragment of his poetry is very well known :

من خراباتیم و باده پرست  
در خراباتِ مغان عاشق و مست  
می کشندم چو سبزه دوش بدوش

می برندم چو قدح دست بدست

"A frequenter of taverns am I, and a lover of wine,  
Besotted with drink and desire at the Magians' shrine.  
Like a wine-jar from shoulder to shoulder amongst them I pass,  
And go from one hand to another like goblet or glass."

"Now although Salmán is an accomplished man," added 'Ubayd, 'and these verses may perhaps be truly ascribed to him, yet in my opinion they were most probably composed by his wife!'

"Salmán perceived from this witty speech that this was none other than 'Ubayd himself, whereupon he made much of him, apologized for his satire, and so long as 'Ubayd remained in Baghdád, fell short in no service which he could render him. And 'Ubayd used often to say to

<sup>1</sup> The implication is, of course, that his wife was a woman of loose morals and bad character.

him, 'O Salmán, fortune favoured you in that you so speedily made your peace with me, and so escaped from the malice of my tongue!'"

Then follows as a postscript the short Introduction ascribed to M. Ferté, who describes therein his devotion to Oriental and especially Persian literature, his desire to contribute something to a fuller knowledge of it, and his appreciation of the works of 'Ubayd-i-Zákání, a manuscript of which happened to come under his notice. From this manuscript he made the selections (amounting to about three-quarters of the whole contents) contained in this volume. These include :

(1) The *Akhláqu'l-Ashráf*, or "Ethics of the Aristocracy" (prose), composed in 740/1340.

(2) The "Book of the Beard" (*Rish-nāma*), in mixed prose and verse, undated.

(3) The "Book of a hundred Counsels" (*Risāla-i-Ṣad paud*), composed in 750/1350 (prose).

(4) The "Definitions" (*Tarifiāt*), or "Ten Sections" (*Dah Faṣl*), undated (prose).

(5) Poems of different kinds, mostly obscene, including parodies.

(6) The "Joyous Treatise" (*Risāla-i-Dilgushā*), divided into two parts, the one containing Arabic, the other Persian anecdotes and *facetiae*.

On the other hand, there are omitted from these selections all 'Ubayd's serious poems and panegyrics, as well as the "Book of Lovers" (*Ushshāq-nāma*), "Book of Omens" (*Fāl-nāma*), etc. Of the three MSS. of this poet's works which I have examined in the British Museum (Or. 2947, Or. 5738, and Or. 6303) the last contains the largest selection of poetry, including panegyrics on Shaykh Abú Ishāq, Sulṭān Uways, Ruknu'd-Dīn 'Amīdu'l-Mulk, etc. Among these one of the prettiest is the following :

افتاد باز در سر هوائی      دل باز دارد میلی بجائی  
او شریاری من خاکساری      او پادشاهی من بی نوائی  
بالا بلندی گیمو کمندی      سلطان حسینی فرمان روائی

ابرو گمانی نازک میانی ' نا مهربانی شنگی دغانی '  
 زمین دنوازی زمین سرو نازی ' زمین جو فروشی گندم نمائی '  
 بی او نبخشد خورشید نوری ' بی او ندارد عالم صفائی '  
 هر جا که لعش در خنده آید ' شکر نیارد آنجا بهائی '  
 هر جای دارد دل با خیالش ' خوش گفت و گوئی خوش ما جرائی '  
 گوئی بیایم جای طبیعی ' باشد که سازم دل را دوائی '  
 دارد شکایت هر کس ز دشمن ' مارا شکایت از آشنائی '  
 چشمِ عبید ار سیرش نبیند '  
 دیگر نبیند چشمش بلائی '

## (Translation)

"Once again a passion has entered my head ; again my heart inclines in a certain direction.

He is of Royal birth, I am of the dust ; he is a King, and I am portionless.

One tall of stature, with locks like lassoes, an autocrat descended from Sulţān Husayn :

One with eyebrows like bows and slender waist, one unkind, fair and deceitful.

Such a charmer of hearts, such a graceful cypress-tree, such a shower of oats and seller of barley<sup>1</sup> !

Without him the sun gives no light ; without him the world has no lustre.

Wherever his ruby-lip smiles, there sugar is of no account.

Everywhere the heart holds with his vision pleasant speech and sweet discourse

Thou wouldst say that I come to the house of a physician, that perhaps I may procure a remedy for my heart.

Everyone else complains of a foe, but our complaint is of a friend.

Should the eyes of 'Ubayd not look their fill upon him, then his eyes do not regard any other misfortune !"

Another fine manuscript of the works of 'Ubayd-i-Zākání, bearing the class-mark **Suppl. persan 824**, is in the possession

<sup>1</sup> "To show oats and sell barley" means to make specious promises which one cannot fulfil, to let one's practice fall short of one's promises, etc.



of the Bibliothèque Nationale at Paris. It was transcribed in Muḥarram, 834 (Sept.—Oct., 1430), comprises 111 leaves, and contains besides the poems, serious and flippant, the "Book of Lovers" (*'Ushshāq-nāma*), in verse and partly in dialect; the "Ethics of the Aristocracy" (*Akhlaqu'l-Ashraf*), the "Book of the Beard" (*Rish-nāma*), and the "Ten Chapters" (*Dah Fasṭ*). The most striking feature of the serious poems is the constant references to Fārs and its capital Shīrāz, which evidently held the affection of the poet far more than his native city Qazwīn. Thus, to quote a few examples, he says (f. 13<sup>b</sup>):

بِیَمَنِ مَعْدَلَتِ پادشاهِ بنده نواز

بهشتِ روی زمین است خطّه شیراز

"By the auspicious justice of that King who is so gracious to his servants the region of Shīrāz has become an earthly Paradise."

So again he says (f. 23<sup>a</sup>):

شد ملکِ پارس باز بتأییدِ کردگار

خوشتَر ز صحنِ جَنّت و خرمتر از بهار

"By the favour of the Creator the Kingdom of Pārs hath become pleasanter than the Courts of Paradise and gayer than the Spring."

And again (f. 28<sup>a</sup>) he says:

رسیدِ رایَتِ منصورِ شاهِ بنده نواز

بخرمى و سعادتِ بخطّه شیراز

جهانکشایِ جوانبختِ شیخِ ابو اسحق

عدایگانِ مخالفِ کُشِ موافقِ ساز

"The victorious standard of the King who is so gracious to his servants hath reached with glee and happiness the region of Shīrāz :  
Shaykh Abū Ishāq, that world-conqueror of youthful fortune, our liege-lord who slayeth opponents and maketh the fortune of his loyal supporters."

The following verse, again (f. 35<sup>b</sup>), is strongly reminiscent of, and was probably inspired by, a very well-known verse

of Sa'dī's occurring in a poem quoted in vol. ii of my *Literary History of Persia*, p. 535, lines 13-15:

نسیم بادِ مصلی و آبِ رکن آباد  
غریب را وطنِ خویش می برد از باد

"The gentle breeze of Muṣallā and the stream of Ruknábád cause the stranger to forget his own native land."

The following verse occurring in a poem in which 'Ubayd bids farewell to Shíráz affords further testimony of his attachment to that place:

رفتم از خطّه شیراز و بجان در خطر  
وه کزین رفتن ناچار چه خونین جگر

"I leave the region of Shíráz, being in peril of my life:  
Alas, how full of anguish is my heart at this inevitable departure!"

As in the case of Háfiz so also in 'Ubayd's *Díván* we find one disparaging allusion to Hurmuz (Ormuz) in the Persian Gulf which would seem to show that our poet had once visited that place:

در هرمزم افتاده چنین با غم و درد  
از صحبتِ دوستان و مخدومان فرد

"I am thus cast away in Hurmuz in grief and sorrow, isolated from the companionship of friends and patrons."

Amongst the serious poems is one (f. 30<sup>b</sup>) in praise of the *Ṣāhib-Díván* 'Amīdu'l-Mulk, while amongst the satires are two (ff. 54<sup>b</sup> and 55<sup>a</sup>) directed against Kamálu'd-Dín Ḥusayn and Shihābu'd-Dín Haydar<sup>1</sup>. One of the religious poems at the beginning of the volume (f. 1<sup>b</sup>), containing the praise of God, the Prophet, and the Four Orthodox Caliphs, indicates that 'Ubayd was a Sunnī, but, apart from his disreputable *facetiae*, the following verse shows clearly enough that he neither claimed nor desired to lead a virtuous life:

خدایا دارم از لطف تو آمید  
که ملکِ عیش من معمور داری  
بگرددانی قضاء زهد از من  
بلاءِ توبه از من دور داری

<sup>1</sup> I have not been able to identify these persons.

"God, of Thy grace one special hope I nourish,  
That Thou wilt cause my pleasure-realm to flourish,  
And turn from me the Doom of Abstinence,  
And save me from the Plague of Penitence!"

As regards 'Ubayd's *facetiae* (*hasaliyyát*), which are practically the only poems contained in the Constantinople edition of his works, they are, as already stated, almost without exception unfit for translation, and are regarded with disapproval or disgust by all respectable Persians at the present day. Their only point, moreover, lies in the skilful turning to base uses of the serious verses of earlier or contemporary poets, who are thus held up to ridicule and made to afford material for ribaldry by the unscrupulous 'Ubayd-i-Zákání. Amongst the lighter poems which are unobjectionable, however, the following may be cited:

پیش ازین از مِلکِ هرسالی مرا ' خُرده' از هر کناری آمدی  
در وثاقم نانِ خشک و تره' در میان بودی چو یاری آمدی  
که کبی هم باده' حاضر شدی، کز ندیمی و نکاری آمدی  
نیست در دستم کنون از خشک و تر'

ز آنچه وقتی در شماری آمدی  
غیر من در خانه امر چیزی نماند  
و آن نهاندی کز بکاری آمدی

"Something at least from my small property  
Was wont to reach me in the days gone by,  
And when friends came to cheer my loneliness  
A crust of bread they found, a dish of cress,  
And sometimes wine withal, when some new flame  
Or some old crony me to visit came.  
But now, alas! all that I reckoned on,  
Solid or liquid, from my table's gone,  
And only I am left, nor would remain  
If my removal were another's gain!"

That poverty and debt were our poet's usual lot appears from other verses, such as the following<sup>1</sup>:

مردم بعیش خوشدل و من مبتلای قرض'  
هر کس بکار و باری و من در بلای قرض'

<sup>1</sup> Pp. 61-2 of the Constantinople edition.

قرضِ خدا و قرضِ خلایق بگردنم  
 آیا ادای قرضِ گنم یا ادای قرض  
 خرجم فزون ز عادت و قرضم برون ز حد  
 فکر از برای خرجِ گنم یا برای قرض  
 از هیچ خطِ ننانم غیر از سجلِ دین  
 وز هیچ کس نترسم غیر از کوی قرض  
 در شهر قرض دارم و اندر محله قرض  
 در کوچه قرض دارم و اندر سوی قرض  
 از صبح تا بشام در اندیشه مانده‌ام  
 تا خود کجا بیامر ناگه رجای قرض  
 مردم ز دست قرض کویزان و من همی  
 خواهم پس از نیاز و دعا از خدای قرض  
 عرضم چو آبروی گدایان بباد رفت  
 از بس که خواستم ز در هر کدای قرض  
 گر خواجه تربیت نکند پیش پادشاه  
 مسکین عبید چون کند آخر ادای قرض  
 خواجه علاء دنیا و دین آنکه جز کفش  
 هرگز کسی نداد بگیتی سزای قرض

"Others rejoice in merriment, while I am afflicted with debt;  
 Everyone has his affairs and business, while I am in the misfortune  
 of debt.

My duty towards God and my debts to His creatures bow my neck;  
 Shall I discharge my duty towards God, or my debts?  
 My expenses are more than usual, and my debts beyond bounds:  
 Shall I take thought for my expenses or for my debts?  
 I complain of no documents save summonses for debt,  
 And I fear no one save the witnesses to my indebtedness.  
 I have debts in the town and debts in the suburb,  
 Debts in the street and debts in the store.  
 From morning until evening I continue in anxiety  
 As to where I may incontinently beg a loan.  
 Other people flee from the hands of debt, while I

After prayer and supplication, pray for a loan from God<sup>1</sup>.  
 My honour, like that of beggars, is cast to the winds,  
 So often have I sought a loan from the door of every beggar.  
 If the Master does not bespeak for me the King's favour  
 How can poor 'Ubayd finally discharge his debts?—  
 Master '*Áld'u'd-Dunyá wa'd-Dín*, except whose hand  
 None other in the world hath given Debt its deserts!"

Other poems to the same purport will be found on pp. 58 (ll. 18-23) and 61 (ll. 16-20) of the Constantinople edition, and whether or no the well-known story<sup>2</sup> about 'Ubayd-i-Zákán's death-bed practical joke on his children be true, it certainly accords alike with his character and his circumstances.

The following epigram on a physician is worth quoting:

در عمر خود این طبیب هرزه مقال  
 بیمار ندید تا ننگش در حال  
 دیشب ملک الموت در آمد گفتش

یک روز بحر آنچه فروشی همه سال

"To this fool-doctor no man need apply  
 For treatment if he does not wish to die.  
 At last to him the Death-Angel appears  
 Saying, 'Buy now the goods you've sold for years'!"

"The Mouse and the Cat" (*Músh u Gurba*) is a short *mathnawí* poem of 174 verses, and in the Bombay lithographed edition, with the numerous quaint woodcuts which illustrate it, comprises only 18 pages. It opens with a description of the voracious, keen-eyed, "lion-hunting" cat, with eyes like amber and sharp claws, feet like a scorpion, a forehead like an eagle, a belly like a drum, a breast of ermine, eyebrows like bows, and sharp teeth:

از قضاى فلک یکى کُربه، بود چون اژدها بکرمانا،  
 کُربه دور بین و شیرشکار، کُربا چشم و تیز مژگانا،

<sup>1</sup> *I.e.* while others fear to become debtors, I pray that I may have the chance of borrowing money and so becoming a debtor.

<sup>2</sup> See my *Year amongst the Persians*, pp. 115-116.

پای کُزدم عقاب پیشانی ' بود پُر مکر و پُر ز دستانا  
شکمش طبل و سینه‌اش قاقم ' ابروش قوس و تیز دندانا

This cat, being in need of a meal, goes to a wine-tavern and conceals itself behind a wine-jar. Presently a mouse appears, leaps on to the edge of one of the jars, and begins to drink the wine, until, filled with the arrogance engendered by alcohol, and ignorant of the proximity of its formidable foe, it begins to boast its prowess, saying: "Where is the cat, that I may wring its neck and bear its head to the market-place? In the day of my munificence at the time of conferring benefits I would distribute the heads of a hundred cats! Cats are but as dogs in my sight, were I to meet them in the open field!"

گفت کو کُربه تا سرش بکنم ' سرِ اورا برم بمیدانا  
سر صد کُربه را ببخشم من ' گاه بخشش بروز احسانا  
کُربه در پیش من چو سگ باشد ' گر شود رو برو بمیدانا

Suddenly the cat leaps out upon it, seizes it, and cries, "O miserable mouse, how wilt thou save thy life?"

نا گهان جَسْتُ و موش را بگرفت ' گفت موشك كجا بری جانا

The mouse, effectively sobered now, adopts a tone of piteous entreaty, saying, "I am thy slave: pardon me these sins! If I ate dirt (*i.e.* talked nonsense) I was drunk, and drunkards eat much dirt! I am your slave, your devoted slave...":

موش گفتا كه من غلامِ توام ' عفو كن بر من اين گناهانا  
مست بودم اكر كُهي خوردم ' كُنه فراوانِ خورند مستانا  
من غلامِ غلامِ حلقه بگوش ' طوق بر گردنم غلامانا

The cat, however, pays no heed to the mouse's supplications, kills and eats it, and then goes to the mosque to pray and repent of its mouse-eating:

کُربِه آن موش را بکشت و بهخورد،<sup>1</sup> سوی مسجد بشد خرامانا،  
 دست و رورا بُشت و مسح کشید،<sup>2</sup> وردِ حق را بخواند و دِیانا،  
 بار آنها که توبه کردم من،<sup>3</sup> ندرم موش را بدنِ دانا،  
 کُربِه میکرد توبه در مسجد،<sup>4</sup> یا کریم و قدیم و سبحانا،  
 کارِ من توبه است و استغفار،<sup>5</sup> ای خداوندگار رحمانا،  
 بهر این خون نا حق ای خلاق،<sup>6</sup> من تصدق دهم دو من نانا،  
 تو ببخشی گناه من ای غفار،<sup>7</sup> از کُنه گشته ام پشیمانا،  
 در مکر و فریب باز نمود،<sup>8</sup> تا بحدّی که گشت کُربانا،

Another mouse which was hiding in the pulpit of the mosque hears these edifying utterances and hastens to bear the good news of the cat's repentance to the other mice, saying, in a verse which has become proverbial and is alluded to by Hāfiz<sup>1</sup>:

مژگانى كه كُربِه عابد شد،<sup>2</sup> زاهد و مؤمن و مسلمانا،<sup>3</sup>

"Good tidings, for the cat has become devout, an ascetic, a true believer, a Musulmán!"

The mice thereupon decide to express their satisfaction by sending to the cat a deputation of seven mice bearing suitable presents of wine, roasted meats, sweets, nuts, fruits and sherbets. The cat invites them to approach, and then seizes five of them, one in its mouth and one in each of its four paws, while the two survivors escape and carry the sad news of the cat's unchanged nature to the other mice. After a week's mourning for their lost comrades, the mice, 330,000 in number, under the command of their king, march out to do battle with the cats. After a fierce struggle, the cats are defeated, and the chief offender, taken captive, is brought before the king of the mice, who condemns it to die on the gibbet, but at the end the cat breaks away from its captors,

<sup>1</sup> See my *Literary History of Persia*, vol. ii, p. 78, on the figure called *talmīh* or "allusion."

kills the king of the mice, and scatters or slays his followers.  
The poem ends :

هست این قصه غریب و عجیب ' یادگار عبید زاکانی

"This strange and wonderful story is a memento of 'Ubayd-i-Zakání."

Passing now to 'Ubayd-i-Zakání's prose works, we shall first consider his "Ethics of the Aristocracy" (*Akhlaqu'l-Ashraf*), which is a very bitter satire on the morals of his time, composed in 740/1340, and comprising a Preface and seven chapters, each of which deals with one of the virtues in the following order: (1) Wisdom; (2) Courage; (3) Chastity; (4) Justice; (5) Generosity; (6) Clemency and Fidelity; (7) Modesty, Mercy, etc. In each chapter the author treats first of the old or "abrogated" conception of the virtue in question (*madh-hab-i-mansúkh*), and then of the new or "adopted" view (*madh-hab-i-mukhtár*) of the moderns, whom he ironically extols for their discovery, that, for instance, Courage is not really a virtue, as the ancients taught, but a very dangerous and harmful quality. Concerning the purpose of his book he thus speaks in the Preface :

"Just as the physicians have expended their energies on removing the ailments of the body and maintaining its health, so likewise the prophets have concentrated their attention on removing the maladies and misfortunes of the spirit, so that they may bring it out of the perilous gulfs and whirlpools of ignorance and imperfection to the shores of salvation and perfection. When the wise man regards with attentive gaze, it will become plain to him that the object of the mission of those on whom has devolved the Prophet's trust is the refining of the qualities and purification of the attributes of God's servants, a truth thus enunciated in the words of the poet :

گر نبی آید و گونه تو نکو سیرت باش'

که بدوزخ نرود مردم پاکیزه سیر'

'Whether or no a Prophet comes, be thou virtuous in conduct,  
For he whose conduct is virtuous will not go to Hell.'

"His Holiness the Prophet himself has removed the veil from the virgin face of this idea, and has revealed the beauty implicit therein



on the bridal throne of this assurance—'I have been sent to complete *virtuous qualities*,' while learned men of former times have committed to writing, in lengthy treatises, most of which the defective intelligence of this humble writer fails to comprehend, the laws of this science, known as 'Ethics' or 'Practical Philosophy,' whereby, in the best and safest way, human nature may be perfected. From the auspicious time of the pure Adam until these days the noblest of mankind, with much trouble and extreme endeavour, have made the most strenuous efforts to acquire the four cardinal virtues of Wisdom, Courage, Chastity and Justice, which they account the chief means to happiness in this world and salvation in the world to come, and concerning which they say:

بهر مذهب که باشی باش نیکو کار و بخشنده  
که کفر و نیکبختی به ز اسلام و بد اخلاقی

'Of whatever creed thou art, be a well-doer and a giver,  
For Infidelity combined with good character is better than Islām  
combined with immorality.'

"But now in this age, which is the cream of all the ages and the crown of all times, the nature of the leaders of mankind has been sublimated, and great and powerful thinkers have appeared who have concentrated their luminous thoughts and salutary meditations on all matters appertaining to this life and the next, and in their clear vision the ancient laws and practices appeared contemptible and unsubstantial. Moreover, by the lapse of ages and passage of time, most of these rules had become obsolete, and the observance of these ethical principles and practices proved burdensome to the powerful minds and luminous intellects of these people. Therefore they manfully trampled under foot these principles and practices; adopted instead, for their guidance in this life and the next, the method now current amongst the great and noble (to the elucidation of some portion of which this epitome is devoted); and based on it their conduct of the affairs of this world and the next. The portals of thought being thus opened and the chain of speech extended, let us enter upon the matter in hand.

"It is now some time since this humble writer 'Ubayd-i-Zākānī conceived the ambition of writing a compendious treatise dealing with certain ethical conceptions of the ancients, which the people of our time regard as 'obsolete,' and some portion of the principles and practices of the leaders of thought in this age, which they regard as 'adopted,' in order that this treatise might benefit students of this science and neophytes in this path. Now at last, in this year 740 of the Flight (A.D. 1339-1340) he hath hastily penned this epitome, entitled 'Ethics of the Aristocracy,' dividing it into seven chapters, each of which

contains two views, first the 'obsolete' view, in accordance with which our forefathers regulated their lives; and second the 'adopted' view, now discovered by our great thinkers, whereby they regulate their affairs here and hereafter. And although this treatise borders on ribaldry, yet—

آن کس که ز شهر آشنائیت داند که متاع ما کجائیت

'He who is familiar with the city will know whence our goods are obtained.'

"The humble author's hope in striving to complete this brief treatise is that—

مگر صاحب‌دلی روزی بجائی کند در کار این مسکین دعائی

'Perchance somewhere and somewhen some man of heart  
May utter a prayer on behalf of this poor fellow.'

After these preliminary remarks, the author proceeds to discuss in turn each of the seven virtues already enumerated, beginning in each case with the "obsolete view" (which is exactly modelled on what is set forth at greater length in such well-known treatises on Ethics as the earlier *Akhlâq-i-Nâsiri* or the later *Akhlâq-i-Jaldât* or *Akhlâq-i-Muḥṣini*), and then passing on to the "adopted" view of his contemporaries. As a specimen we may take the first chapter, which is less ribald than most.

"First Chapter. On Wisdom.

"Philosophers in defining Wisdom say that this consists in *'seeking to perfect the human soul in its intellectual and practical aptitudes; whereof the former is effected by an apprehension of the true nature of things as they really are, and the latter by the acquisition of a psychical habit or faculty, whereby the soul is able to perform virtuous actions and to abstain from evil actions, which is called Character.'*

In other words<sup>1</sup>, there are centred in the Rational Soul two faculties, on the perfecting of which its perfection depends; one, the speculative faculty, the other the practical faculty. The first is that which craves after the apprehension of knowledge and the acquisition of science, so that, impelled by its promptings, the soul acquires a power of knowing things as they truly are, whereby eventually it attains the felicity of knowing that true

<sup>1</sup> The preceding words in italics are in the original in Arabic. In what follows they are explained in Persian.

Object of all Search and Universal Goal Who (Exalted and Holy is He!) is the Consummation of all Existences. So, guided by this knowledge, the soul attains to the Realm of Unity, nay, even to the Precincts of Union, and becomes tranquil and composed (for '*are not hearts composed by the remembrance of God?*'<sup>1</sup>), while the dust of doubt and the rust of uncertainty are cleansed from the visage of its mind and the mirror of its heart, even as the poet says :

بهر کجا که در آمد یقین گمان بر خاست

'Wherever Certainty entered, Doubt departed.'

"Now as for the Practical Faculty, it is that which coordinates and arranges the powers and actions of the soul, so that they cooperate and agree with one another, by virtue of which equipoise and accord its qualities become pleasing in God's sight. And when such knowledge and practice are combined in this degree in any person, he may fitly be entitled the 'Perfect Man' and 'Vicar<sup>2</sup> of God,' and his rank becomes the highest attainable by the human race, even as God Most High hath said : '*He giveth Wisdom to whom He will, and whosoever is given Wisdom hath been given abundant good*'.<sup>3</sup> Moreover his spirit, after its separation from the body, becomes fitted to dwell in Paradise, to enjoy everlasting happiness, and to become receptive of God's grace...

"Thus far is the view of the ancient philosophers."

The writer now passes immediately to the

"Adopted View.

"When the great and wise men of subtle understanding, with whose honoured persons the face of the earth is now adorned, reflected on the perfecting of the human soul and its future destiny, and examined the practices and opinions of the famous men of former times, they soon formulated a complete and categorical denial of all these beliefs. They say : 'It has been revealed to us that the "Rational Soul" is a thing of no consideration ; that its continuance absolutely depends on the continuance of the body, and that its destruction is involved in the destruction of the body.' They further say : 'What is asserted by the Prophets as to its having perfections and defects, and as to its subsisting and continuing in itself after its separation from the body is impossible, as is also the Resurrection. Life consists in the just

<sup>1</sup> *Qur'ân*, xiii, 28.

<sup>2</sup> *Khalifa* ("Caliph"), or Representative, alluding to God's saying, when He created man (*Qur'ân*, ii, 28), "*Verily I am placing a Representative (or Vice-Gerent) on Earth.*"

<sup>3</sup> *Qur'ân*, ii, 272.

equipoise of the elements comprising the body, and when this is decomposed its owner becomes for ever extinct and null. What is intended by the joys of Paradise and the torments of Hell must be in this world, as the poet says:

آنرا که داده اند همینجاش داده اند<sup>۱</sup>

و آنرا که نیست وعده بفرداش داده اند<sup>۲</sup>

'He to whom they give receives his gift even here,  
And he who has nothing [here] is put off with promises for "to-morrow!"'

"Consequently our leaders of thought are entirely unconcerned with such matters as the Resurrection, Future Punishment, Nearness to or Remoteness from God, the Divine Approval or Wrath, Perfection and Imperfection, and the like; and the result of this conviction is that they spend every day of their life in satisfying their lusts and pursuing their pleasures, saying:

ای آنکه نتیجهٔ چهار و هفتی<sup>۱</sup>

وز هفت و چهار دائر اندر رفتی<sup>۲</sup>

می خور که هزار بار بیشتر گفتی<sup>۳</sup>

باز آمدنت نیست چو رفتی رفتی<sup>۴</sup>

'O Final Outcome of the Seven and Four<sup>1</sup>,  
Who by the Four and Seven art vexed sore,  
Drink wine I A thousand times I've told thee this—  
When once thou'rt gone, thou shalt return no more!'

"While they commonly inscribe this quatrain on their fathers' tombstones:

زین سقف برون رواق و دهلیزی نیست<sup>۱</sup>

جز با من و تو عقلی و تمیزی نیست<sup>۲</sup>

ناچیز که وهر کرده گآن چیزی هست<sup>۳</sup>

خوش بگذر ازین خیال کآن چیزی نیست<sup>۴</sup>

'No mansions lie beyond this earth and sea;  
No reason dwells outside of me and thee:  
That Nothing which is deemed by some men All,  
O pass it by; 'tis but vain phantasy!'

<sup>1</sup> I.e. promises of a future life.

<sup>2</sup> I.e. the Seven Planets and the Four Elements called the "Seven Celestial Fathers" and the "Four Mundane Mothers."

"And it is for this reason that in their eyes attacks on men's lives, property and honour seem insignificant and of small account.

بر او يك جرعه مِیِ همرنگِ آذر' گرامی تر ز صد خونِ برادر'

'To such one draught of wine in hue like fire  
Outweighs the blood of brethren or of sire.'

"In truth our applause is the just meed of these our great and favoured guides to whom matters which, notwithstanding the cultivation of the reasoning powers, remained hidden for several thousand years have been made plain without trouble."

So in like manner 'Ubayd-i-Zákání deals with the other virtues. Thus in speaking of the "adopted" or current view about Courage, which is the subject of the second chapter, he says:

"Our teachers say that when one confronts a dangerous enterprise, or engages in combat and conflict with another, one of two things will happen: either his adversary will prevail and slay him, or the contrary. If he slays his adversary, he will have on his neck the burden of innocent blood, and as a consequence thereof will undoubtedly sooner or later be overtaken by punishment. If, on the other hand, his adversary prevails, that person will assuredly go the road to Hell. How, then, can a wise man undertake an action presenting such alternatives? What proof, indeed, is clearer than this, that whenever there is a wedding, or a dance, or any social function where delicate meats, sweets, robes of honour and money are in evidence, rakes, effeminate persons, minstrels and jesters are invited there, while when arrows and spears are the entertainment provided, some stupid fool is persuaded that he is a man, a hero, a defeater of armies, a captain courageous, and is thus induced to confront the swords, so that when the poor wretch is slain in battle the rakes and effeminates of the town wag their tails, saying:

تیر و تبر و نیزه نمی آرم خورد' لوت و می و مطربم نکو میسازد'

'Scant attraction have arrow and axe and spear for me;

Minstrels, wine and delicate meats far better agree!'"

The third chapter, dealing with Chastity, hardly lends itself to translation, but the "adopted view" concerning Justice in the fourth chapter is worth quoting.

"The view of our teachers is that this quality is the worst of all attributes, and that Justice involves much loss; a thesis which they have proved by the clearest arguments. For they say: 'The founda-

tion of sovereignty, lordship and mastery is punishment, since men will not obey any one until they fear him; all will feel themselves equal; the foundations of administration will be undermined, and the order of public business disorganized. He who practices Justice (which God forbid!) refrains from beating, killing and fining any one, and does not intoxicate himself and quarrel or be angry with his subordinates, him none will fear. Then the people will not obey their kings, nor sons their sires, nor servants their masters, while the affairs of the lands and the people will lapse into chaos. Hence it is that they say:

پادشاهان از پی يك مصلحت صد خون کنند

'Kings to gain a single object oft will slay a hundred souls.'

"And they further say: '*Justice bequeaths disaster.*'"

What proof, indeed, can be more convincing than this, that so long as the Kings of Persia played the tyrant, like Dahhák the Arabian and Yazdigird 'the Sinner' (who now confer distinction on the chief seats of Hell, together with other later potentates who followed them), their Empire increased and their realm flourished; but when the reign of Khusraw Anúsharwán came, who, by reason of his weak judgement and the policy of his feeble-minded ministers chose the attribute of Justice, in a little while the pinnacles of his Palace fell to the ground, the Fire Temples, which were their places of worship, were extinguished, and all trace of them disappeared from the face of the earth<sup>1</sup>. The Commander of the Faithful and Confirmer of the Laws of Religion 'Umar ibnu'l-Khaṭṭáb (may God be well pleased with him), who was noted for his justice, made bricks and ate barley-bread, while his cloak, as they relate, weighed seventeen maunds. Mu'áwiya, by the blessing of Injustice, wrested the kingdom from the hands of the Imám 'Alí (may God ennoble his countenance). Nebuchadnezzar did not establish his authority, nor become eminent in both worlds, nor did his empire increase, until he slew twelve thousand innocent prophets in the Holy City and cast into bondage many thousand more. Chingiz Khán, who to-day, in despite of his enemies, stands supreme in the lower depths of Hell as the exemplar and guide of all the Mongols, ancient and modern, did not attain to the sovereignty of the whole world until with ruthless sword he had destroyed millions of innocent persons.

"Anecdote.

"It is recorded in the histories of the Mongols that when Baghdád was conquered by Huldú Khán he ordered the remnant of the in-

<sup>1</sup> These were some of the portents said to have heralded the Arab Invasion and the overthrow of the Sásánian Empire.

habitants who had escaped the sword to be brought before him. He then enquired into the circumstances of each class, and, when he was acquainted with them, he said : 'Artisans are indispensable,' and gave them permission to go about their business. To the merchants he commanded that some capital should be given, so that they might trade for him. From the Jews he was content to take a poll-tax, declaring them to be an oppressed people ; while the effeminate he consigned to his gynæcia. He then set apart the judges, *shaykhs*, *Súfis*, *Hájjis*, preachers, persons of note, beggars, religious mendicants, wrestlers, poets and story-tellers, saying, 'These are superfluous creatures who waste God's blessings,' and ordered all of them to be drowned in the Tigris, thus purifying the face of earth from their vile existence. As a natural consequence sovereignty continued in his family for nearly ninety years, during which time their Empire daily increased ; until, when poor Abú Sa'id conceived in his mind a sentimental passion for Justice, and branded himself with the stigma of this quality, his Empire shortly came to an end, and the House of Húlágú Khán and all his endeavours were brought to naught through the aspirations of Abú Sa'id...

"Blessings rest on those great and well-directed persons who guided mankind out of the dark delusion of Justice into the light of right guidance!"

The "Book of the Beard" (*Rtsh-náma*) is a fantastic dialogue between 'Ubayd-i-Zákání and the beard considered as the destroyer of youthful beauty.

The "Hundred Counsels" (*Sad Pand*) was composed in 750/1350, and, as its name implies, comprises a hundred aphorisms, some serious, such as: "O dear friends, make the most of life"; "Do not defer until to-morrow the pleasure of to-day"; "Profit by the present, for life will not return a second time"; and some ironical and ribald, such as: "So far as you are able, refrain from speaking the truth, so that you may not be a bore to other people, and that they may not be vexed with you without due cause"; "Do not believe the words of pious and learned men, lest you go astray and fall into Hell"; "Do not take lodgings in a street where there is a minaret, so that you may be safe from the annoyance of cacophonous *mu'adhdhins*"; "Despise not ribaldry, nor regard satirists with the eye of scorn."

The "Definitions" (*Ta'rifât*), or "Ten Sections" (*Dah Faşl*) is, like the "Hundred Counsels" just mentioned, a tract of only a few pages. A few specimens from it will suffice to show its character.

Jbayd-i-  
Akân's  
Definitions"

*"First Section: on the World and what is therein.*

*The World.* That place wherein no creature can enjoy peace.

*The Wise Man.* He who does not concern himself with the world and its inhabitants.

*The Perfect Man.* He who is not affected by grief or gladness.

*Thought.* That which wearies men to no purpose.

*The Man of Learning.* He who has not sense enough to earn his own livelihood.

*The Ignorant Man.* Fortune's favourite.

• • • •

*"Second Section: on the Turks and their friends.*

*Gog and Magog.* The Turkish tribes when they set out for a country.

*The Infernal Guards.* Their leaders.

*Famine.* The result of their advent.

*The Constable.* He who robs by night and demands payment from the shop-keepers by day.

• • • •

*"Third Section: on the Judge and his appanages.*

*The Judge.* He whom all men curse.

*The Advocate.* He who renders the truth of no effect.

*Bribery.* That which does the business of the helpless.

*The Lucky Man.* He who never sees the Judge's countenance.

*The Preacher.* An ass.

*The Prelector.* An ass's tail.

*The Poet.* A greedy coxcomb.

• • • •

*"Fourth Section: on Shaykhs and their dependents.*

*The Shaykh.* Iblis (the Devil).

*The Devils.* His followers.

*The Şâfi.* He who eats what he has not earned.

*The Hâdji.* He who swears falsely by the *Ku'ba*.

• • • •



"*Fifth Section: on the Gentry.*

- "*Boasting and impudence.* The Gentry's stock-in-trade.  
*Nothing.* Their existence.  
*Hollow.* Their politeness.  
*Vanity and folly.* Their talk.  
*Fault-finding, greed, avarice and envy.* Their characteristics.  
*The Fool.* He who hopes any good of them.

• • • •

"*Sixth Section: on Artisans and Officials.*

- "*The Shopman.* He who fears not God.  
*The Druggist.* He who wants to make everyone ill.  
*The Doctor.* An executioner.  
*The Liar.* The astrologer.  
*The Athlete.* An idle rogue.  
*The Broker.* The chartered thief of the market-place.  
*One per cent.* What does not reach the landlord from his crops.  
*Complaint.* What is carried to the landlord.

• • • •

"*Seventh Section: on Wine and its appurtenances*

- "*Wine.* The source of disturbance.  
*Backgammon, beauties, candles and desert.* Its instruments.  
*The Harp, Lute and Dulcimer.* Its music.  
*Soup and roasted meat.* Its food.  
*The Garden and Parterre.* Its appropriate place.  
*The 'Destroyer of Joys.'* Ramaḍán.  
*The 'Night of Worth.'* The eve of the festival.

• • • •

"*Eighth Section: on Bang and its accessories.*

- "*Bang.* That which fills the Šúff with ecstasy.  
*The Bejewelled, or the Noble on both sides.* He who indulges simultaneously in bang and wine.  
*The Disappointed.* He who enjoys neither.

• • • •

"*Ninth Section: the Householder and what appertains to him.*

- "*The Bachelor.* He who laughs at the world's beard.  
*The Unfortunate.* The householder.  
*The Two-horned (Dhu'l-Qarnayn).* He who has two wives.  
*The most unfortunate of the unfortunate.* He who has more.  
*The Futile.* The householder's life.

*The Wasted.* His time.  
*The Dissipated.* His wealth.  
*The Distracted.* His mind.  
*The Bitter.* His life.  
*The Abode of Mourning.* His house.  
*The Enemy in the House.* His son.  
*The Ill-starred.* He who is afflicted with a daughter.  
*The Adversary.* His brother.  
*The Kinsman.* His deadly foe.  
*Joy after sorrow.* The triple divorce.

•   •   •   •

"Tenth Section: on the true nature of Men and Women.

*The Lady.* She who has many lovers.  
*The House-wife.* She who has few.  
*The Virtuous.* She who is satisfied with one lover.  
*The Maiden.* A name denoting what does not exist."

•   •   •   •

The "Joyous Treatise" (*Rishta-i-Dilgushá*) is a collection of short Arabic and Persian stories and <sup>'Ubayd-i-Zakán's "Joyous Treatise"</sup> *facetiae*, mostly of a somewhat ribald character, preceded by a short Preface. A few specimens of both parts are here appended.

(*Arabic Stories.*)

"Juhá once went to *al-K'indsa* ('the Dust-heap') to buy a donkey. A man met him and asked him where he was going. He replied, 'To *al-K'indsa* to buy a donkey.' 'Say, "Please God,"' answered the other. 'There is no "Please God" about it,' responded Juhá: 'the donkey is in the market and the money is in my sleeve.'

"Now when he entered the market, some pickpockets fell upon him and stole his money. And as he returned, the man met him again, and enquired whence he came. He replied, 'From the market, Please God. My money has been stolen, Please God. So I did not buy the donkey, Please God. And I am returning to my house disappointed and despoiled, Please God.'

"A certain man met another riding on a sorry ass, and enquired of him, 'Whither away?' He replied, 'To try to reach the Friday prayer.' 'Out on thee!' exclaimed the other; 'To-day is Tuesday!' 'I shall be lucky,' answered the rider, 'if my ass gets me to the mosque by Saturday!'"

"A man came to Iyās ibn Mu'āwiya and asked him: 'If I should eat dates, would it harm me?' He replied, 'No.' 'What would happen,' he continued, 'if I were to eat fennel with bread?' 'Nothing would happen,' he answered. 'And if I then drank a little water?' he asked. 'What forbids?' replied the other. Said the questioner, 'Date-wine is compounded of these things: how then can it be unlawful?' 'If I threw some earth at you,' said Iyās, 'would it hurt?' 'No,' said the man. 'And if a little water was poured upon you, would any of your bones be broken?' continued Iyās. 'No,' said the man. 'But if,' said Iyās, 'out of the earth and the water I made a brick, and dried it in the sun, and then struck you on the head with it, how would it be?' 'It would kill me,' answered the other. Said Iyās, 'This case is like that.'"

*(Persian Stories.)*

"A certain Shī'ite entered a mosque and saw the names of the [four] Companions<sup>1</sup> written up on the wall. He wished to spit on the names of Abū Bakr and 'Umar, but his spittle fell on the name of 'Alī. He was greatly annoyed at this, and exclaimed, 'This is only what you deserve for keeping such company!'"

"A certain man claimed to be God. He was brought before the Caliph, who said to him, 'Last year someone here claimed to be a prophet, and he was put to death.' 'It was well done,' replied the man, 'for I did not send him.'"

"Juḥā in his childhood was apprenticed for some days to a tailor. One day his master brought a jar of honey to the shop. Desiring to go out on some business, he said to Juḥā, 'There is poison in this jar: beware lest you partake of it, or you will perish!'<sup>1</sup> Said Juḥā, 'What have I to do with it?' When his master had gone, Juḥā gave a piece of cloth to a money-changer and bought a piece of baker's bread, which he ate with all the honey. When his master returned, he demanded the piece of cloth. 'Don't beat me,' said Juḥā, 'so that I may tell you the truth. A thief stole the piece of cloth while I was not paying attention. I was afraid that when you came back you would beat me, so I said to myself that I would take poison, so that when you returned I should be dead. So I ate all the poison which was in the jar, but I am still alive. The rest you know.'"

"A Qazwīnī armed with an enormous shield went out to fight the Heretics<sup>2</sup>. A stone fired from their stronghold struck him and broke

<sup>1</sup> *I.e.* the four Orthodox Caliphs, Abū Bakr, 'Umar, 'Uthmān and 'Alī, of whom the Shī'ites regard the first three as usurpers.

<sup>2</sup> *Maldhida*, *i.e.* the Assassins, whose chief fortress, Alamūt, was situated near Qazwīn.

his head. He was much annoyed and exclaimed, 'O fellow, are you blind that you cannot see so large a shield and must needs hit me on the head?'"

"The son of a certain Qazwínf fell into a well. 'O my dear boy,' he exclaimed, 'don't move from where you are until I go and fetch a rope and pull you out!'"

"A certain *mu'adhdhin* was running along shouting the call to prayer. They asked him why he was running. He replied, 'They tell me that my voice sounds best from a distance, so I am running away from it to see if this is true.'"

"Sulţán Maĥmūd saw a feeble old man carrying on his back a load of firewood. Being moved to pity, he said, 'Old man, would you prefer that I should give you two or three gold *dínárs*, or a donkey, or two or three sheep, or a garden, so that you may be delivered from this misery?' 'Give me money,' said the old man, 'so that I may put it in my girdle, and ride on the donkey, and drive the sheep before me, and go to the garden, and rest there, through your favour, for the rest of my life.' The Sulţán was pleased at his reply, and gave orders that this should be done."

"A man said to his friend, 'My eye hurts me. What should I do?' 'Last year,' replied his friend, 'one of my teeth hurt me and I pulled it out.'"

"A bald man coming out from the bath found that his hat had been stolen, and had a violent altercation with the bathman, who declared that he had no hat on when he came. 'O Musulmáns!' exclaimed the man, 'is mine the kind of head which goes about hatless?'"

"A certain Qazwínf was asked if he knew about 'Alf, the Commander of the Faithful. 'Of course I know about him,' he replied. 'Which of the Caliphs was he in order?' they asked. 'I know nothing about Caliphs,' he answered, 'but it was he whom Ĥusayn caused to die a martyr's death on the Plain of Karbalá!'"

"A certain gipsy reproached his son, saying, 'You do nothing, and spend your life in idleness. How often must I tell you that you should

<sup>1</sup> 'Alf, the first Imám of the Sh'ites and Fourth Caliph of the Sunnites, was assassinated by Ibn Muljam in A.D. 661. His younger son, Ĥusayn, the third Imám, called by the Persians "the Chief of Martyrs," was slain at Karbalá by Yazíd's myrmidons some twenty years later. The anecdote is intended to illustrate the stupidity and ignorance of the Qazwínis. For a similar anecdote given by Zamakhsharí see the English Preface to the *Chahár Maqála* ("E. J. W. Gibb Memorial" Series, Vol. xi), pp. xxi-xxii.

learn to turn somersaults, make dogs jump through hoops, or walk on the tight-rope, so that you may derive some profit from life. If you won't listen to me, by Heaven, I will send you to college to learn their moth-eaten science and to become a learned man, so that all your life you may continue in abasement, poverty and evil fortune, and be unable to earn a single barleycorn anywhere.'"

"A certain Qazwíní was returning from Baghdád in the summer. They asked him what he was doing there. He replied, 'Sweating.'"

With the "Joyous Treatise," from which the few anecdotes given above are taken, the printed edition of 'Ubayd-i-Zákání's works ends, except for two letters—models of unintelligible vulgarity and full of solecisms—asccribed to Shaykh Shihábú'd-Dín Qalandar and Mawláná Jalálu'd-Dín b. Husám of Herát, but no doubt written by 'Ubayd himself in order to hold them up to ridicule.

I have devoted to 'Ubayd-i-Zákání more space than he may be deemed by many students of Persian literature to deserve, but, in spite of his coarseness and cynicism, his strong originality and boldness of speech appear to me to entitle him to more consideration than he has hitherto received.

His "Ethics of the Aristocracy" is valuable for the light it throws on the corrupt morals of his age, and it is at least conceivable that, as 'Ubayd's biographer suggests, it was really written with serious purpose to awaken his countrymen to the lamentable deterioration in public and private life which had taken place in Persia during the Mongol ascendancy. In style and subject-matter 'Ubayd-i-Zákání stands almost alone amongst the older poets, though he bears some resemblance to his predecessor Súzaní, and to his successors Abú Ishâq (Bushaq) of Shíráz, the parodist and poet of the kitchen, and Mahmúd Qárl of Yazd, the poet of clothes. Amongst the moderns, the learned Mírzá Hábíb of Isfahán, the editor of his books, who died in Constantinople towards the end of the nineteenth century, rivals and even surpasses him in *hasaliyyát* or ribald poems.

Reasons for  
devoting so  
much space to  
'Ubayd-i-  
Zákání

## 4. 'Imádu'd-Dín Faqih (the Jurisconsult) of Kirmán.

Such fame as this poet enjoys arises chiefly from the fact that he was a rival of the great Háfiz, and 'Imád of Kirmán is supposed to be aimed at in a rather spiteful poem<sup>1</sup> by the latter, especially in the verse:

ای کبک خوش خرامر کجا میروی بایست

غرّه مشو که کربّه عابد نیاز گردد

"O gracefully-walking partridge, whither goest thou? Stop!  
Be not deceived because the zealot's cat says its prayers!"

The story is<sup>2</sup> that 'Imád stood high in the favour of Sháh Shujá' the Muẓaffarí, with whom, on the other hand, Háfiz was by no means a *persona grata*. 'Imád, who, as his title *Faqih* indicates, was a theologian, had a tame cat which he had taught to go through the appropriate postures and genuflections when he prayed, and this art of mimicry was regarded by the Prince as miraculous, but by Háfiz as a piece of hypocritical cunning.

Notices of 'Imád are given by Dawlatsháh<sup>3</sup> and Jámí (in the *Baháristán*, chapter vii), and in the *Átash-kada*<sup>4</sup>, the *Haft Iqlím* and the *Habíbu's-Siyar* (as mentioned above), and most other biographies of poets, but these contain very little indeed about his life. He is said to have been highly respected at Kirmán, and to have had a college or retreat there. "He was wont," says Jámí, "to recite his verses to all who visited the rest-house (*khanqáh*), requesting them to criticize and amend them, whence it is that they say that his poetry is really the

<sup>1</sup> See Rosenzweig-Schwannau's edition of the *Diwán of Háfiz*, vol. i, pp. 316-317, in the note to which, however, the allusion is otherwise explained. See also p. 243, n. 1 *supra*.

<sup>2</sup> See *Habíbu's-Siyar*, vol. iii, pt. 2, p. 37; and the *Haft Iqlím*.

<sup>3</sup> Pp. 254-6 of my edition.

<sup>4</sup> P. 110.

poetry of all the people of Kirmán." Dawlatsháh quotes the opinion of Ádharí, author of the "Gems of Mysteries" (*Jawáhiru'l-Asrár*), who says :

"Critical scholars hold that some redundancy ('stuffing'—*hashw*) is to be observed at times in the poetry of all the ancients and moderns except in that of Khwája 'Imád-i-Faqíh, in which, as they agree, there is absolutely no such lapse, either in words or ideas."

'Imád's extant work comprises a *Diwán* of lyric poetry, of which copies are not common<sup>1</sup>, and at least five *mathnawí* poems, of which the earliest, entitled *Mahabbat-náma-i-Şahib-dilán*, was composed in 722/1322, and the latest, the *Múnisu'l-Abrár*, in 766/1364. According to Dawlatsháh, he died in 773/1371-2, evidently at a fairly advanced age. The following is a translation of the first of the two odes of 'Imád quoted by this biographer<sup>2</sup>:

"The poor patient in the hospital of Religion who details his symptoms to the physicians who sit by the road,  
What cares he for the road, the pain, the trouble and the sickness  
Who has Khidr for his friend and Christ for his companion?  
On the first day of Eternity Past I inscribed on the Tablet of my Soul  
Of the words of my father (may his tomb be fragrant!) these .  
'O child, if thou meetest with one who is fallen,  
Do not mock him, nor look on him with the eyes of scorn!  
For this reason did the great religious leaders ride on lions,  
Because they trod the earth more gently than ants.  
If no heart in the world is cheered by thee,  
At least do not so act that any spirit may be saddened by thee.  
O 'Imád, one cannot seek for any friend but God:  
Help, O Helper! 'From Thee do we seek assistance'<sup>3</sup>!"

<sup>1</sup> See the excellent *Bankipore Catalogue*, prepared under the supervision of Sir E. Denison Ross by Mawlá 'Abdu'l-Muqtadir, and printed at Calcutta in 1908. ("Persian Poets," Firdawsí to Háfi, pp. 217-219.)

<sup>2</sup> See p. 254, l. 14, to p. 255, l. 4, of my edition for the text.

<sup>3</sup> The last words are from the opening *súra* of the *Qur'án*, v. 4.

5. *Salmán of Sáwa*  
*(Jamál'u'd-Dín Muḥammad Salmán b. 'Alá'u'd-Dín*  
*Muḥammad).*

Salmán of Sáwa, who has been already mentioned in connection with 'Ubayd-i-Zákání, is another poet whose eminence has been certified by the great Ḥáfiz in the following verse:

سرآمدِ فضلاى زمانه دانی کیست  
 ز راهِ صدق و یقین نی ز راهِ کذب و گمان  
 شهنشہِ فضلا پادشاہِ مُلکِ سخن  
 جمالِ ملت و دینِ خواجہ<sup>1</sup> جهان سلمان

"Dost thou know who is the chief of the scholars of this age  
 In the way of truth and certainty, not in the way of doubt and  
 falsehood?"

That monarch of the accomplished and king of the realm of verse  
 That ornament of Church and State (*Jamál'u'd-Dín*), the Master  
 of the World Salmán."

He was essentially a court-poet and panegyrist, and was attached during the greater part of his long life to the Íl-khání or Jalá'ir dynasty, his special patrons being Shaykh Ḥasan-i-Buzurg, the founder of that dynasty, his consort Dilshád Khátún, and their son Shaykh Uways. Apart from the notices of him given by the biographers cited throughout this chapter<sup>1</sup>, attention should be called to two excellent biographies by Indian scholars, one in English and the other in Urdú. The first, in the *Catalogue of...the Oriental Public Library at Bankipore, Firdawst to Ḥáfiz* (pp. 219-225), is by Mawlawí 'Abdu'l-Muqtadir, and gives a very good critical summary of the data furnished by the Persian biographers. The second is contained in an admirable collection of studies of some twenty eminent

<sup>1</sup> See Dawlaisháh (my edition), pp. 257-263; *Atash-kada* (lith. ed., A.H. 1277), pp. 208-211; *Ḥabibul-Siyar* (Bombay lith. ed., A.D. 1857), vol. iii, pt. 1, pp. 130, 135, 137; Jámí's *Baháristán*, ch. vii, etc.



Persian poets by Shiblī Nu'mání entitled *Shi'rū'l-'Ajam* ("Poetry of the Persians"), compiled in 1324-5/1906-7, and lithographed at 'Aligarh.

That Salmán was born in or about the year 700/1300 is proved, as pointed out by Mawlawī 'Abdu'l-Muqtadir, by a verse in the *Firdq-náma* ("Book of Separation"), composed in 761/1360, in which the poet says that his age had then passed sixty-one; and the same scholar gives good reason for believing that he died on Monday, Šafar 12, 778 (July 1, 1376). He composed two *mathnawí* poems, the above-mentioned *Firdq-náma* and another entitled *Jamshíd u Khurshíd*, and a number of odes (*ghazaliyyát*), fragments (*muqatta'át*), and quatrains (*rubá'iyát*), but it is as a *qasída*-writer and panegyrist that he excels, often surpassing, as Jámí says, the earlier masters, such as Kamál Isma'íl, Zahir of Fáryáb, Athír-i-Awmání, Saná'í, etc., whom he took for his models. Of his odes (*ghazaliyyát*) Jámí says that they too are very agreeable and highly finished, but that, "being devoid of the savour of love and passion which is the essence of the *ghazal*, they are not very highly esteemed by men of taste." In the Bombay lithographed edition of Salmán's *Kulliyát*, the *qasídas*, with two *tarjít-bands*, fill the first 135 pages, the *ghazals* pp. 136-230, and the quatrains the last six pages.

Salmán's earliest poems, as 'Abdu'l-Muqtadir observes, are apparently his elegies on the death of Sultán Abú Sa'íd (Nov.—Dec., 1335), and of his great minister Khwája Ghiyáthu'd-Dín Muḥammad, who was put to death on Ramaḍán 21, 736 (May 3, 1336). In this same year Shaykh Hasan-i-Buzurg established the dynasty known as Íl-khání, with its capital at Baghdád, and thither Salmán, attracted by the fame of that ruler's generosity to men of letters, made his way, probably soon after the cruel and

<sup>1</sup> The notice of Salmán is in the second part of this work, pp. 196-211.

violent death of his earlier patron Ghiyáthu'd-Dín. It is related by Dawlatsháh and other writers that he first won Shaykh Ḥasan's favour by the following verses which he extemporized on some occasion when that Prince was exhibiting his skill with the bow<sup>1</sup>:

"When the King lifted his Cháchí<sup>2</sup> bow  
Thou would'st have said that the Moon was in the Sign of  
Sagittarius.  
I saw the two 'crows' of the bow and the three-winged eagle<sup>3</sup>  
Bring their heads together in one corner<sup>4</sup>.  
They laid their heads on the King's shoulder:  
I know not what they whispered in the King's ear.  
When the King loosed the bow-string from the finger-stall  
From every side arose the twang of the string.  
O King, the arrow is subject to thy schemes,  
And fortune follows the flight of thy arrow.  
In thy time complaints arise from none  
Save from the bow, which it is but right should lament.  
For, in the reign of this auspicious Sultan  
None does violence save to the bow."

It was, however, according to the biographers, chiefly to the beautiful and accomplished Queen Dilshád Khátún, and to the amiable Prince Uways, that Salmán owed the favours which he enjoyed at the Īl-khání court, of which he says:

من از یمن اقبال این خاندان گرفتار جهان را بتیغ زبان  
من از خاوران تا در باختر ز حورشیدم امروز مشهورتر

"Through the auspicious fortune of this House I have captured the world with the sword of my tongue.  
To-day from the East to the West I am more famous than the Sun."

Shaykh Uways succeeded to the throne in 757/1356 and reigned nearly twenty years, and to him a great

<sup>1</sup> For the text, see my edition of Dawlatsháh, p. 257, ll. 15-21.

<sup>2</sup> Chách, or Sháh, the modern Tashkand, is a place in Turkistán celebrated for its bows.

<sup>3</sup> Each of the two horns or tips of a bow is called *zágh*, "crow." The "three-winged eagle" is the arrow.

<sup>4</sup> This indicates metaphorically the full drawing of the bow.

number of Salmán's *qaṣīdas* are addressed, while anecdotes given by Dawlatsháh and reproduced by Ouseley in his *Biographical Notices of the Persian Poets*<sup>1</sup> show the intimacy which prevailed between the two. This prince is said by Dawlatsháh to have been of such striking beauty that when he rode out the people of Baghdád used to flock into the streets to gaze upon a countenance which seemed to reincarnate the legendary comeliness of Joseph. When overtaken by untimely death, he is said to have composed the following fine verses:

ز دار آلهلكِ جانِ روزی بَشهرستانِ تنِ رفتمُ  
 غریبی بودم اینجا چند روزی با وطنِ رفتمُ  
 غلامِ خواجه<sup>2</sup> بودم کدیزانِ کشته از خواجه<sup>2</sup>  
 در آخرِ پیشِ او شرمنده با تیغ و کفنِ رفتمُ  
 الا ای همتشنانِ منِ محرومِ ازین دنیا<sup>2</sup>  
 شمارا عیشِ خوش با دادرین خانه که من رفتمُ

"From the spirit-world one day to the realms of Body and Sense did  
 I roam;

I sojourned here for a few brief days, and now I am going home.

The servant was I of a mighty Lord, and I fled from my Liege and  
 Lord,

Whom now in shame I am going to meet with a winding-sheet and  
 a sword<sup>2</sup>.

Comrades of mine, I leave you now to joys which I may not share,  
 And that you may enjoy this banquet long is my parting hope and  
 prayer!"

As is usually the case with panegyrists, many of Salmán's *qaṣīdas* refer to definite historical events, and can therefore be dated. Mawlawí 'Abdu'l-Muqtadir gives a list of ten such poems, with their dates and the occasions

<sup>1</sup> Pp. 117 *et seqq.*

<sup>2</sup> A fugitive and repentant slave, to show his readiness to surrender himself unconditionally and submit to even the extremest punishment, goes back to his master bearing a sword, wherewith he may be slain, and a winding-sheet for his burial.

which called them forth, from the *Ḥabībū's-Siyar*<sup>1</sup>. The earliest of them, composed in 739/1338 on the occasion of the flight of Shaykh Ḥasan-i-Buzurg to Baghdád, begins<sup>2</sup>:

وَقْتِ صُبْحَسْتِ وَ لَبِ دَجَلِ وَ انْفَاسِ بَهَارِ

ای پسر کُشتی می تا شطِ بغداد بهار

"It is the time of morning, and the brink of the Tigris, and the breath of Spring;

O, boy, bring the wine-boat to the estuary of Baghdád!"

The two latest, composed in 777/1375, celebrate a victory of Sháh Shujá' in Ādharbáyján<sup>3</sup>. The second of them, which won that Prince's high approval, begins<sup>4</sup>:

سَخَنِ بَوَصِفِ رُخْشِ چَوَن زِ خَاطِرِ سَر زَدِ

زِ مَطْلَعِ سَخَنِ آفتابِ سَر بَر زَدِ

and it was after hearing it that Sháh Shujá' observed: "We had heard the fame of three notable persons of this country, and found them differing in their circumstances. Salmán exceeded all that was said in his praise; Yúsf Sháh the minstrel agreed with his reputation; and Shaykh Kajahání fell short of his."

One of the most celebrated of Salmán's *qasidas*, however, was written to commemorate the death of Shaykh Uways, which took place in Jumáda ii, 776 (November, 1374). It begins<sup>5</sup>:

ای فَلَکِ آهسته رَوِ کاری نه آسان کرده

مُلُکِ ایران را بمرگِ شاهِ ویران کرده

آسمانی را فرود آورده از اوجِ خویش

بر زمینِ افکنده با خاکِ پُکسان کرده

<sup>1</sup> *Bankipore Catalogue*, pp. 222-3.

<sup>2</sup> This poem will be found on pp. 87-8 of the lithographed edition of the *Kuṭūbiyyat* of Salmán.

<sup>3</sup> *Ḥabībū's-Siyar*, vol. iii, pt 2, p. 35.

<sup>4</sup> See pp. 57-8 of the lithographed edition.

<sup>5</sup> It does not seem to be included in the lithographed edition.

نیست کاری مختصر گر با حقیقت میروی

قصید خون و مال و عرض هر مسلمان کرده<sup>1</sup>

"O Heaven, go gently ! It is no slight thing that thou hast done :  
Thou hast made desolate the land of Persia by the death of the King.  
Thou hast brought down a heaven from its zenith,  
And hast cast it on the earth and made it level with the dust.  
If thou walkest with truth, this is no insignificant matter :  
Thou hast attacked the life and property and honour of every  
Musulmán !"

As already stated, Salmán probably died in 778/1376, a year after the composition of two of the *qaṣidas* mentioned above, so that he evidently continued to write poetry until the end of his long life, and did not, as stated by Dawlat-sháh<sup>1</sup>, actually retire into seclusion, though he implies his desire and intention of so doing in an interesting poem cited by Shiblī Nu'mánī in his *Shi'ru'l-'Ajam* (vol. ii, pp. 198-200). In this poem he says that for nearly forty years he has celebrated his Royal patron's praises in the East and in the West ; that he is now old and feeble, lame, and weak of sight, and wishes to retire from Court and spend the remainder of his days in praying for the King ; that having been the master of the realm of poets, he desires to become the servant of the poor ; that he has no doubt that the King will continue his allowance, but that he would like its source and amount to be definitely fixed ; and finally that he owes considerable sums of money which he cannot pay, and prays the King to discharge these debts for him. In reply the King is said to have written two couplets on the poet's versified petition, in the first of which he orders his allowance to be continued as heretofore, while in the second he assigns him the revenues of the village of Írín near Ray.

Shiblī Nu'mánī concludes his notice of Salmán with a fairly detailed and wholly favourable appreciation of his skill in the different forms of verse. His skill is chiefly

<sup>1</sup> P. 261, l. 21, of my edition.

apparent in his *qasidas*, which are remarkable for grace and fluency of language, and for a felicity of diction possessed by none of the earlier poets, and peculiar to those of this middle period, between which two groups Salmán marks the transition. Shiblí gives the following examples to illustrate his assertion :

غمده<sup>1</sup> زد دهنِت تُنگِ شکر پیدا کرد<sup>1</sup>  
 سخنی گفت لبِت لؤلؤی تر پیدا کرد<sup>1</sup>  
 بود نا یافت میانِ تو و لیکن کمرت<sup>1</sup>  
 چُست بر بست میانِ را و بزر پیدا کرد<sup>1</sup>  
 پرده از چهره بر انداز که آن زلفِ سیاه<sup>1</sup>  
 در سپیدیِ عذارِ تو اثر پیدا کرد<sup>1</sup>

"Thy mouth smiled, and produced a jar of sugar :  
 Thy lip spoke, and revealed glistening pearls.  
 Thy waist was undiscoverable<sup>1</sup>, but thy girdle  
 Deftly clasped it round, and revealed it in gold.  
 Cast aside the veil from thy face, for those black tresses  
 Have affected the fairness of thy cheeks."

بادِ سوزِ نسیمِ کُلیِ رعنا آورد<sup>1</sup>  
 گُردِ مشکِ خُتن از دامنِ صحرا آورد<sup>1</sup>  
 شاخِ را باغِ بنقشِ دُمرِ طاوس نکاشت<sup>1</sup>  
 غنچه را بادِ بشکلِ سرِ بسغا آورد<sup>1</sup>  
 لاله از دامنِ کوهِ آتشِ موسی بنمود<sup>1</sup>  
 شاخِ بیرون ز گریبانِ بدِ بیضا آورد<sup>1</sup>  
 از پیِ خسروِ گُلِ بلبلِ شیرین گفتار<sup>1</sup>  
 نغمه<sup>1</sup> هاربد و صوتِ نکسا آورد<sup>1</sup>

<sup>1</sup> On account of its extreme slenderness.

سُرُورِ بادِ صبا منصبِ سالا بخشید

‘لاله‌را لطیف هوا خلعتِ والا آورد’

“The breeze of the *Naw-rúz*<sup>1</sup> brings the aroma of the beautiful rose, [And] brings the dust of the musk of Tartary from the borders of the desert.

The garden has decked the branch with the patterns of a peacock's tail ;

The wind hath fashioned the bud into the likeness of a parrot's head. The [red] anemone hath displayed from the mountain-slopes the fire of Moses ;

The branch hath brought forth ‘the White Hand’ from its bosom<sup>2</sup>. The sweet-voiced nightingale, for the [delectation of the] Rose-Prince, Hath contributed the strains of Bárbad and the songs of Nikísá<sup>3</sup>.

The zephyr-breeze hath conferred high rank on the cypress ;

The sweetness of the air hath endowed the anemone with a noble robe.”

Shiblî next gives examples of Salmán's skill in inventing those graceful and subtle conceits in which the poets of the middle and later periods take pride. The following specimens may suffice :

در دُوجِ دُرِ عقیقِ لبِ نقدِ جان نهاد

‘جنسِ نفیس بود بجائی نِهان نهاد’

فُغلی ز لعلِ برِ درِ آن دُوجِ زد لب

‘خالتِ ز عنبر آمد و مُهری بر آن نهاد’

باریک‌تر ز مو کمرِ ترا دقیقه

‘نَگاهِ درِ دل آمد و اسبِش میان نهاد’

<sup>1</sup> The Persian New Year's Day, or *Naw-rúz*, falls on March 21 and corresponds with the Vernal Equinox.

<sup>2</sup> “The White Hand” is the hand that Moses drew forth from his garment “as white as snow.” Here the allusion is to the white blossoms.

<sup>3</sup> Bárbad was the famous minstrel of Khusraw Parwíz the Sásanian, and Nikísá his harper.

"The cornelian of thy lip placed the coin of life in a casket of pearls;  
It was a precious stuff, so it put it in a hidden place<sup>1</sup>.  
Thy lips put a ruby lock on the lid of that casket;  
Thy mole, which was of ambergris, set a seal upon it.  
A subtle thought, finer than a hair, suddenly came  
Into the heart of thy girdle, and named it 'waist'<sup>2</sup>."

بعد ازین از دُر زلفِ مغان کن تسبیح<sup>۱</sup>

پس ازین از خیرِ ابروی بُتان کن محراب<sup>۲</sup>

خوش برآ همچو حباب از مَی کُنگون و منه<sup>۳</sup>

هیچ بنیاد برین گُنبدِ گردان چو حباب<sup>۴</sup>

"Henceforth make your rosary from the knots of the Magian's tresses;  
Henceforth take as your *mikrāb* the arch of the idols' (fair ones')  
eyebrows.

Arise joyous like the bubbles from the rose-red wine, and base no  
hopes

On this bubble-like revolving dome [of sky]."

مَدَتی گردشِ این دایره ما را از هم<sup>۱</sup>

همچو پرگار جدا کرد و بهر بلز آورد<sup>۲</sup>

"For some while the revolution of this circle parted us from one  
another like the [points of a] compass, but at last brought us together  
[once more]."

غنچه را پیشِ دهانِ تو صبا خندان یافت<sup>۳</sup>

آنچنان بر دهنش زد که دهن پر خون شد<sup>۴</sup>

"The Zephyr found the rose-bud laughing before thy mouth,  
And smote it so sharply in the mouth that its mouth was filled with  
blood."

پا ازین دایره بیرون نهریک سرِ مو<sup>۱</sup>

گر سزایای چو پرگار کنندم بدو بهر<sup>۲</sup>

<sup>1</sup> This means that the life of the lover is in his sweetheart's mouth, which, on account of the brilliant teeth, he compares to a casket of pearls, and, on account of its smallness, to "a hidden place."

<sup>2</sup> A slender waist and a small mouth are accounted amongst the chief charms of Persian beauties. Both are here described in the most exaggerated terms.



"I will not set my foot one hair's breadth outside this circle<sup>1</sup>,  
Even though they should split me like a compass into two halves  
from head to foot."

Other points in Salmán's poetry noted by Shiblī Nu'mání are his skill in the successful manipulation of difficult rhymes and awkward refrains. Thus he has long *qaṣídas* in which each verse ends with such words as *dast* ("hand"), *páy* ("foot"), *ru* ("face"), *bar sar* ("on the head") preceded by the rhyming word, yet which maintain an easy and natural flow of words and ideas.

Shiblī Nu'mání next deals with the poet's "fragments" (*muqaṭṭa'át*), or occasional verses, which, as usual with this class of verse, are connected with various incidents in his life, and therefore have a more personal note than the odes (*ghazaliyyát*) and elegies (*qaṣá'id*), but which are unfortunately omitted from the Bombay lithographed edition.

On one occasion the King gave Salmán a black horse, which he did not like and wished to exchange for one of another colour, but the Master of the Horse apparently would not permit this. Thereupon he wrote as follows to his patron :

شاه مرا به اسبی موعود کرده بودی  
در قول پادشاهان قبلی دگر نباشد  
اسبی سیاه و پیرم دادند و من بر آنم  
کاندر جهان سیاهی زان پیرتر نباشد  
آن اسب باز دادم تا دیگری ستانم  
در صورتیکه کس را زین سر خبر نباشد

<sup>1</sup> My friend Muhammad Iqbál has called my attention to the following parallel verse by Háfiz, from which it appears that the circle formed by the down on the cheeks is here intended :

هرگز با خط سبزت سر سودا باشد  
پای ازین دائره بیرون نهد تا باشد

اسپ سیه بدادم رنگِ دگر ندادند<sup>۱</sup>

آری پس از سیاهی رنگِ دگر نباشد

"O King, thou didst promise me a horse: no further discussion is possible about the word of Kings.

They gave me an old, black horse, and I am of opinion that no more aged black is to be found in the world.

I gave back that horse so that I might get another in such wise that none should have knowledge of this secret.

I gave back a black horse, but they would not give me one of another colour; yes, indeed, 'There is no colour beyond black!'"

Salmán further satirized this unfortunate horse as follows:

شاهای امید بود که خواهم بدولت

بر مرکبی بلند و جوان و روان نشست

اسپم پیر و کاهل و کوتاه همی دهند

اسپی نه آنچنان که توانم برآن نشست

چون کلك مرکبی سیه و سست و لاغرست

جبلِ مرکبست بر اسپی چنان نشست

از بنده مهترست به سی سال راستی

کُتاختی است بر زهر مهتران نشست

"O King, I had hopes that, through thy good fortune, I might mount a tall, young and ambling horse.

They give me an old, lazy, undersized horse, not such a horse as I can ride.

It is a horse black, feeble and lean as a pen: it would be the height of folly to mount such a beast.

In truth it must be thirty years older than myself, and it is disrespectful to sit upon one's elders."

In another fragment Salmán excuses his absence from the Court on the plea that his eyes are bad, and that though the dust of the King's threshold is a collyrium, yet the evil eye must be kept far from him:

خسروا خاکِ درگاهِ تو مواست<sup>۱</sup> از غبارِ زور لیمکوتر

<sup>1</sup> This is a common proverbial saying in Persian.

يك در عين حاتی كه مراست ' غیبت از حضور نيكوتر  
 حال چشم بد است دور از تو ' چشم بد از تو دور نيكوتر'

On another similar occasion he pleads the pain in his feet (probably gout), to which he elsewhere alludes in his poems, as the cause of his absence, wittily observing that foot-ache prevents him from giving the King headache, which in the Persian idiom means trouble :

بهر استقبال شاه از فرق و سر كردم قدم'  
 خواستم تا رو بدرگاه همایون آورم'  
 درد پايم گشت ازان مانع كه آرم درد سر'  
 من كه درد پای دارم درد سر چون آورم'

Finally Shibli Nu'mān speaks of the innovations introduced by Salmān, and especially of his skillful use of the figure called *ihām* or "ambiguity."

Shibli's summing  
 up of Salmān's  
 talents

The general conclusion seems to be that Salmān deserves to be ranked amongst the great panegyrists and *qaṣīda*-writers ; that he was an ingenious, skillful and to a certain extent original poet, but that he lacks the fire, passion and conviction which make a poet great and famous beyond the limits of his own time and country.

#### 6. Ḥāfiz of Shīrāz

(*Shamsu'd-Dīn Muḥammad Ḥāfiz*).

What has been already said generally at the beginning of this chapter as to the extraordinary dearth of trustworthy information concerning the poets of this period applies especially to the most eminent and famous of them, and indeed of all the poets of Persia, the immortal and incomparable Ḥāfiz of Shīrāz, entitled by his admirers *Lisānu'l-Ghayb* ("the Tongue of the Unseen") and *Tarjumanu'l-Asrār* ("the Interpreter of Mysteries"). Notices of him naturally occur in all the numerous bio-

Ḥāfiz of Shīrāz

ographies of poets composed subsequently to his death, beginning with Dawlatsháh, who wrote just a century after this event, down to quite modern compilations, like Ridá-qulí Khán's *Majma'u'l-Fuṣaḥá* and *Riyāḍu'l-Árifín*; but these contain few trustworthy biographical details, and consist for the most part of anecdotes connected with certain verses of his poems, and probably in most cases, if not all, invented to explain or illustrate them. The only contemporary mention of Háfiz with which I am acquainted is contained in the Preface of his friend and the collector and editor of his poems, Muḥammad Gulandám, who, after expatiating on the poet's incomparable genius, his catholic sympathy, and the celebrity attained by his verse even in his lifetime, not only in Persia, from Fárs to Khurásán and Ádharbáyján, but in India, Turkistán and Mesopotamia, proceeds as follows:

"However, diligent study of the *Qur'án*, constant attendance to the King's business, the annotation of the *Kashsháf*<sup>1</sup> and the *Mizbáh*<sup>2</sup>, the perusal of the *Maḥálí*<sup>3</sup> and the *Miftáh*<sup>4</sup>, the acquisition of canons of literary criticism and the appreciation of Arabic poems prevented him from collecting his verses and odes, or editing and arranging his poems. The writer of these lines, this least of men, Muḥammad Gulandám, when he was attending the lectures of our Master, that most eminent teacher Qiwámud-Dín 'Abdu'lláh, used constantly and repeatedly to urge, in the course of conversation, that he (Háfiz) should gather together all these rare gems in one concatenation and assemble all these lustrous pearls on one string, so that they might become a necklace of great price for his contemporaries or a girdle for the brides of his time. With this request, however, he was unable to comply, alleging lack of appreciation on the part of his contemporaries as an excuse, until he bade farewell to this life...in A.H. 791" (A.D. 1389).

Muḥammad  
Gulandám's  
account of  
Háfiz

<sup>1</sup> The celebrated commentary on the *Qur'án* of az-Zamakhsharí.

<sup>2</sup> Of the many works of this name that of al-Mufarrizí (d. 610/1213) on Arabic grammar is probably intended.

<sup>3</sup> The *Maḥálí*'u'l-*Anṣar* of al-Bayḍáwí (d. 683/1284) is probably meant.

<sup>4</sup> The *Miftáh*'u'l-*Ulúm* of as-Sakkakí (d. 626/1229) is probably intended.

The notice of Ḥāfīz contained in that agreeable work of Sir Gore Ouseley, the *Biographical Notices of Persian Poets*<sup>1</sup>, gives most of the anecdotes connected with verses in his *Dīwān* to which I have already alluded; while an admirable account of the times in which he lived and the general character of his poetry is to be found in the Introduction to Miss Gertrude Lowthian Bell's *Poems from the Divan of Hafiz* (London, 1897), which must be reckoned as the most skilful attempt to render accessible to English readers the works of this poet. On the whole, however, the best and most complete critical study of Ḥāfīz which I am acquainted is contained in Shiblī Nu'mānī's Urdū work on Persian Poetry entitled *Shi'ru'l-'Ajam*<sup>2</sup>, already repeatedly quoted in this chapter. I feel that I cannot do better than summarize at any rate that portion of this notice which deals with the poet's life, and the few facts concerning his personal circumstances and relations with his contemporaries which can be deduced from his poems, indicating at the same time the Persian biographical sources to which the learned author refers. Amongst these he specially mentions the well-known *Ḥabībū's-Siyar* of Khwāndamīr<sup>3</sup> and the *May-khāna* ("Wine-tavern") of 'Abdu'n-Nabī Fakhru'z-Zamān (compiled in 1036/1626-7, in the reign of Jahāngīr), of which latter I have no copy at hand. The Persian biographical works which I have consulted, and which yield but scanty results (since, as Shiblī points out, they generally copy from one another and often make statements not merely unsupported by any respectable evidence but mutually destructive) are Dawlatshāh's "Memoirs of the Poets"; Jāmi's *Bahārīstān*<sup>4</sup> and *Nafahātu'l-*

Notices of the  
life of Ḥāfīz

Shiblī's critical  
study of Ḥāfīz

Persian  
biographies  
of Ḥāfīz

<sup>1</sup> Pp. 23-42.

<sup>2</sup> Vol. ii, pp. 212-297.

<sup>3</sup> See vol. iii, pt 2, p. 37 of the Bombay lithographed edition of 1857.

<sup>4</sup> P. 90 of the Constantinople printed ed. of 1294/1877.

*Uns*<sup>1</sup>; Lutf 'Alī Beg's *Ātash-kada* ("Fire-temple"), which mainly follows Dawlatsháh; the *Haft Iqlīm*; and the quite modern *Majma'u'l-Fuṣṣahá* ("Assembly of the Eloquent"), which gives several fresh particulars of doubtful authenticity, such as that Háfiz came originally from Túsirkán and that he composed a commentary on the *Qur'án*.

Shiblī Nu'mání arranges his matter systematically, beginning with an account of the poet's parentage and education derived from the above-mentioned *May-khána*, to which, however, he apparently attaches little credence. According to this account, the father of Háfiz, who was named Bahá'u'd-Dín, migrated from Isfahán to Shíráz in the time of the Atábeks of Fárs, and there enriched himself by commerce, but died leaving his affairs in confusion, and his wife and little son in penury, so that the latter was obliged to earn a livelihood by the sweat of his brow. Nevertheless he found time and means to attend a neighbouring school, where he obtained at least a respectable education and learned the *Qur'án* by heart, in consequence of which he afterwards adopted in his poems the *nom de guerre* of "Háfiz" ("Rememberer"), a term commonly applied to those who have committed to memory and can recite without error the sacred book of Islám. He soon began to compose and recite poems, but with small success until in a vigil at the shrine of Báhá Kúhí on a hill to the north of Shíráz he was visited by the Imám 'Alí, who gave him to eat some mysterious heavenly food and told him that henceforth the gift of poetry and the keys of all knowledge should be his.

Shiblī Nu'mání next passes to the enumeration of the several kings and princes whose favour and patronage Háfiz enjoyed. Of these the first was Sháh (or Shaykh) Abú Isháq Injú, the son of Maḥmúd Injú<sup>2</sup> who was appointed governor of Fárs in the reign of

Parentage and  
childhood of  
Háfiz

Patrons of Háfiz

<sup>1</sup> W. Nassau Lees' Calcutta printed ed. of 1859, p. 715.

<sup>2</sup> According to the *Fárs-náma* he was put to death by Arpa (in 736/1335-6), who was in turn put to death by his son Mas'úd Injú.



HAFIZ (*left*) and ABU ISHAQ (*right*)

Add. 7468 (Brit. Mus.), f. 24<sup>a</sup>

20 June 1978





Ghāzān Khān. This Abū Ishāq<sup>1</sup> was a poet and friend of poets, heedless, pleasure-loving, and so negligent of the affairs of state that when he was at last induced by his favourite Shaykh Amīnu'd-Dīn to fix his attention on the Muẓaffarī hosts who were investing his capital, he merely remarked that his enemy must be a fool to waste the delicious season of Spring in such fashion, and concluded by reciting the verse:

بیّا تا یک امشب تماشا کنیم 'چو فردا شود کار فردا کنیم'

"Come, let us make merry just for this one night,  
And let us deal tomorrow with tomorrow's business."

Concerning Abū Ishāq's brief but genial reign at Shīrāz, Ḥāfiẓ says:

راستی خاتمِ فیروزه' ہو اسحالی'

خوش درخشید ولی دولتِ مستعجل بود'

"In truth the turquoise ring of Abū Ishāq  
Flashed finely, but it was a transitory prosperity."

The following verses, commemorating five of the chief ornaments of Shaykh Abū Ishāq's court, also belong to this period:

بعهد سلطنتِ شاه شیخ ابو اسحق'

بهنج شخص عجب ملکِ فارس بود آباد'

نُخت پادشهی همچو او ولایت بخش'

که کوئی فضل ربود او بعدل و بخشش و داد'

دور بقیه' ابدال شیخ امین الدین'

که بود داخلِ اقطاب و مجمع اوتاد'

سوم چو قاضی عادل اصلِ مکت و دین'

که قاضی به ازو آسان ندارد یاد'

<sup>1</sup> According to the *Fārs-nāma* he captured Shīrāz in 743/1342-3, was besieged there by Mubārizu'd-Dīn Muḥammad b. Muẓaffar in 753/1352-3, when, after losing his little son 'Alī Sahl, he was driven back to Iṣfahān, and was finally captured and put to death by his rival in 768/1357.

دگر چو قاضی فاضل عضد که در تصنیف  
 بنای شرحِ مواقف بنامِ شاه نهاد  
 دگر کریم چو حاجی قوامِ دریا دل  
 که او بچود چو حاتمِ همی صلا در داد  
 نظیرِ خویش نه بگذاشتند و بگذاشتند  
 خدای عز و جلّ جمله را بیامرزاد

"During the period of Sháh Shaykh Abú Isháq's rule  
 The kingdom of Fárs throve wondrously through five persons.  
 First, a king like him, a giver of governments,  
 Who, thou would'st say, snatched preeminence by justice, bounty and  
 equity.

Secondly, that Remnant of the *Abdál*<sup>1</sup>, Shaykh Amínu'd-Dín,  
 Who was numbered amongst the 'Poles' and was the meeting-place  
 of the *Awlād*<sup>1</sup>.

Thirdly, one like that just judge Aṣṣu'l-Millat wa'd-Dín,  
 Than whom Heaven remembers no better judge.

Again one like that accomplished judge 'Aḡud[u'd-Dín al-ġi]<sup>2</sup>,  
 Who dedicated his explanation of the *Mawāqif* to the King.

Again one so generous as Hájji Qiwám<sup>3</sup>, whose heart is as the Ocean,  
 Who, like Hátim, invited all men to partake of his bounty.

These departed, leaving none like unto themselves :

May God most Great and Glorious forgive them all !"

<sup>1</sup> The *Abdál* ("Substitutes"), *Aqláb* ("Poles"), and *Awlād* (literally "Tent-pegs") are three classes of the *Rijálu'l-Ghayb*, or "Men of the Unseen World," who are supposed by the Sūfis to watch over the order of the world and the welfare of mankind. Their number and functions are discussed in the "Definitions" (*Ta'rifāt*) of ash-Sharíf al-Jurjání, who was appointed by Sháh Shujá' to a Professorship in Shíráz, and must have been acquainted with Háfiz. He died in 816/1413.

<sup>2</sup> 'Aḡudu'd-Dín 'Abdu'r-Raḥmán b. Aḥmad al-ġi composed a number of works on theology, ethics, philosophy, etc., amongst which the *Mawāqif fí 'Ilmi'l-Kaldm* (on which al-Jurjání, mentioned in the preceding note, wrote a commentary) is the most celebrated. He died in 756/1355. See Brockelmann, *Gesch. d. Arab. Litt.*, ii, pp. 208-9.

<sup>3</sup> Hájji Qiwám is celebrated by Háfiz in other poems, as in the well-known verse :

دربایِ اخضرِ فلک و کشتیِ هلال  
 هستند غرقِ نعمتِ حاجی قوامِ ما

He died, according to the *Fárs-náma*, in 753/1352.

Mubārizu'd-Dīn Muḥammad b. Muẓaffar, who ruled over Fārs from 754/1353 to 759/1357, was of a very different type to his pleasure-loving predecessor and victim. Harsh, stern and ascetic in character, he had no sooner taken possession of Shīrāz than he caused all the taverns to be closed, and put a stop, as far as possible, to the drinking of wine, to the great annoyance of Ḥāfīz, who refers to these lean days in the following amongst other passages of his poems:

اگرچه باده فرح بخش و باد گلبریزست  
 بهانگِ چنگِ مخور می که محتسب تیزست  
 در آستینِ مرقعِ پیاله پنهان کن  
 که همچو چشمِ صُراحی زمانه خونریزست  
 ز رنگِ باده بشوئید خرقه‌ها از اشک  
 که موسرِ ورع و روزگار پرهیزست

"Though wine gives delight and the wind distils the perfume of the rose,

Drink not wine to the strains of the harp, for the constable<sup>1</sup> is alert.  
 Hide the goblet in the sleeve of the patch-work cloak,  
 For the time, like the eye of the decanter, pours forth blood.  
 Wash your dervish-cloak from the wine-stain with tears,  
 For it is the season of piety and the time of abstinence."

بُود آیا که در می‌کنده‌ها بکشایند  
 کوه از کارِ فرو بسته ما بکشایند  
 گیسو چنگِ بَریدِ بمرگِ می ناب  
 تا همه مغیبه‌ها زلفِ دوتا بکشایند  
 نامه تعزیتِ دخترِ رز بنویسد  
 تا حریفان همه خون از مژه‌ها بکشایند

<sup>1</sup> *Muhtasib*, a police officer charged with the superintendence of the weights, measures and morals of a town. His activities in certain aspects correspond with those of a University Proctor.

در میخانه بستند خدایا میسند<sup>۱</sup>

که در خانه تزویر و ریا بکشایند<sup>۲</sup>

اگر از بهر دل زاهد خود بین بستند<sup>۳</sup>

دل قوی دار که از بهر خدا بکشایند<sup>۴</sup>

"O will it be that they will reopen the doors of the taverns,  
And will loosen the knots from our tangled affairs?  
Cut the tresses<sup>1</sup> of the harp [in mourning] for the death of pure wine,  
So that all the sons of the Magians<sup>2</sup> may loosen their curled locks!  
Write the letter of condolence for the [death of the] Daughter of the  
Grape<sup>3</sup>,

So that all the comrades may let loose blood [-stained tears] from  
their eyelashes.

They have closed the doors of the wine-taverns; O God, suffer not  
That they should open the doors of the house of deceit and hypocrisy!  
If they have closed them for the sake of the heart of the self-righteous  
zealot

Be of good heart, for they will reopen them for God's sake!"

Sháh Shujá', who succeeded his father Mubárizu'd-Dín

and relaxed his oppressive restrictions, com-  
posed the following quatrain on the same  
subject:

در مجلس دهر ساز مستی پست است<sup>۱</sup>

نه چنگ بقانون و نه دف بر دست است<sup>۲</sup>

رندان همه ترك می پرستی كردند<sup>۳</sup>

جز محتسب شهر كه بی می مست است<sup>۴</sup>

"In the assembly of the time the concomitants of wine-bibbing are  
laid low;

Neither is the hand on the harp, nor the tambourine in the hand.

All the revellers have abandoned the worship of wine

Save the city constable, who is drunk without wine."

<sup>1</sup> I.e. strings or chords.

<sup>2</sup> The sale of wine in Muhammadan countries is carried on by non-Muslims, Jews, Christians, or Zoroastrians. With Háfiẓ and his congeners the "Elder or the Magians" (*Pir-i-Mughán*) and the "Magian boys" (*Mugh-bacha-hd*) are familiar concomitants of the tavern.

<sup>3</sup> I.e. Wine, similarly called by the Arabs *Bintu 'l-'Inab*.

The reopening of the taverns is celebrated by Ḥāfiẓ in the following verses :

سحر ز هاتِفِ غیبِ رسید مژده بکوش  
 که دُورِ شاه شجاع است می دلیر بنوش  
 شد آنکه اهلِ نظر بر کناره میرفتند  
 هزار گونه سخن بر دهان و لب خاموش  
 ببانگِ چنگ بگوئیم آن حکایتها  
 که از شنیدنِ آن دیگِ سینه میزد جوش  
 رموزِ مملکتِ خویش خسروان دانند  
 کدایِ گوشه نشینی تو حافظا مخروش

"At early dawn good tidings reached my ear from the Unseen Voice :  
 'It is the era of Shāh Shujā' : drink wine boldly !'  
 That time is gone when men of insight went apart  
 With a thousand words in the mouth but their lips silent.  
 To the sound of the harp we will tell those stories  
 At the hearing of which the cauldron of our bosoms boiled.  
 Princes [alone] know the secrets of their kingdom ;  
 O Ḥāfiẓ, thou art a beggarly recluse ; hold thy peace !"

In another poem Ḥāfiẓ says :

قسم بحشمت و جاه و جلالِ شاه شجاع  
 که نیست با کسر از بهرِ مال و جاه نزاع  
 ببین که رقص کُنان میروند بناله چنگ  
 کسی که اذن نمی داد استماعِ سماع

"I swear by the pomp and rank and glory of Shāh Shujā'  
 That I have no quarrel with anyone on account of wealth and  
 position.  
 See how he who [formerly] would not permit the hearing of music  
 Now goes dancing to the strains of the harp."

In another poem he says :

چنگ در غلغله آمد که کجا شد مُنکر  
 جام در قهقهه آمد که کجا شد متاع

عمر خسرو طلب از نفع جهان می طلبی  
 که وجودیست عطا بخش و کریمی نفاع  
 مظهر لطف ازل روشنی چشمِ امل  
 جامع علم و عمل جان جهان شاه شجاع

"The harp began to clamour 'Where is the objector?'  
 The cup began to laugh 'Where is the forbidding?'  
 Pray for the King's long life if thou seekest the world's welfare,  
 For he is a beneficent being and a generous benefactor,  
 The manifestation of Eternal Grace, the Light of the Eye of Hope,  
 The combiner of theory and practice, the Life of the World, Sháh Shujá."

In spite of this and other verses in praise of Sháh Shujá, the relations between the Prince and the Poet are said to have been somewhat strained. Sháh Shujá<sup>1</sup> is jealous of Ḥáfiz. Shujá had a great opinion of a poet named 'Imád-i-Faqih ("the Jurisconsult") of Kirmán, who is said to have taught his cat to follow him in its genuflections when he performed his prayers. This achievement was accounted by the Prince almost a miracle, but by Ḥáfiz a charlatan's trick, concerning which he said:

صوفی بجلوه آمد و آغاز ناز کرد  
 بنیاد مکر با فلک حقد باز کرد  
 ای کبک خوش خرام که خوش میروی بناز  
 غره مشو که کربه عابد نماز کرد

"The Şúff hath made display of his virtues and begun his blandishments;  
 He hath inaugurated his schemings with the juggling heavens.  
 O gracefully-moving partridge who walkest with so pretty an air,  
 Be not deceived because the cat of the ascetic hath said its prayers!"

<sup>1</sup> The reference in this line is otherwise explained on p. 243 *supra*. Cf. also p. 258. The text given in Rosenzweig-Schwannau's edition (vol. i, p. 316: No. 8 in d) differs somewhat from that adopted by Shibli which is here given.

The scorn expressed by Háfiz for 'Imád is said to have been the original cause of Sháh Shujá's dislike for him,

Contempt of  
Háfiz for 'Imád  
of Kirmán

but the Prince himself was his not very successful rival in the field of poetry, and jealousy appears to have increased that dislike. On one occasion the Prince criticized Háfiz's verse on the ground of its many-sided aspects: no one motive, he complained, inspired it; it was at one moment mystical, at another erotic and bacchanalian; now serious and spiritual, and again flippant and worldly, or worse. "True," replied Háfiz, "but in spite of all this everyone knows, admires and repeats my verses, while the verses of some poets whom I could name never go beyond the city gates."

Sháh Shujá' was greatly incensed at this answer, and soon afterwards came across the following verse of Háfiz which seemed to deliver the poet into his hands:

کر مسلمانى از آنست که حافظ دارد،

وای اگر از پی امروز بود فردائى،

"If Muhammadanism be that which Háfiz holds,  
Alas if there should be a to-morrow after to-day!"

Háfiz, being warned that this verse was to be made the ground of a charge of heresy or agnosticism against him,

Háfiz ingenious-  
ly extricates  
himself from a  
charge of heresy

went in great perturbation to Mawláná Zaynu'd-Dín Abú Bakr Táýabádí, who happened at that time to be in Shíráz, and asked his advice.

The latter recommended him to add another verse placing the words to which exception was taken in the mouth of another, on the principle that "the reporting of blasphemy is not blasphemy." Thereupon Háfiz prefixed the following verse to the one cited above:

این حدیث هر چه خوش آمد که سحرکه میگفت،

هر در میکرده با دف و نی ترسائی،

"How pleasant to me seemed this saying which at early morn

A Christian was reciting at the door of the tavern with tambourine and flute."

On being charged with atheism he produced this verse along with the other, and said that he was not responsible for the opinions expressed by a Christian<sup>1</sup>.

Sháh Shujá' died in 785/1383-4 or 786<sup>2</sup>, and was succeeded by his son Zaynu'l-'Ábidín, who, however, was deposed and imprisoned by his cousin Sháh  
Sháh Manšúr Manšúr in 789/1387. Háfiz celebrated his triumph in a poem beginning:

بیآ که رایت منصور پادشاه رسید

نوید فتح و ظفر تا بهر و ماه رسید

"Come, for the standard of King Manšúr has arrived ;

The good tidings of conquest and victory have reached the Sun and the Moon."

The deposed ruler Zaynu'l-'Ábidín (who was subsequently blinded) had accepted the suzerainty of Tímúr, received his ambassador, Quṭbu'd-Dín, and inserted his name in the *khutba* and on the coins, and Tímúr himself entered Shíráz in 789/1387, some time before Zaynu'l-'Ábidín's deposition. It must have been at

The alleged  
meeting between  
Tímúr and Háfiz

this time, if at all, that the meeting between Tímúr and Háfiz, described by Dawlatsháh<sup>3</sup> and those who follow him in connection with Tímúr's second entry into Shíráz in 795/1393, three or four years after the poet's death, actually took place. The story, which is more celebrated than authentic, has been already given on pp. 188-189 *supra*. Dawlatsháh, with characteristic inaccuracy, first gives the date of this supposed meeting as 795/1393, and then states (incorrectly) that

Date of the  
death of Háfiz

Háfiz died in the previous year, 794/1392. As a matter of fact he died in 791/1389, or possibly in the following year. The former date is that given by

<sup>1</sup> This anecdote is given by the *Ḥabībū's-Siyar*, vol. iii, pt 2, pp. 37 *et seq.*

<sup>2</sup> The latter is the date given by the *Mujmal* of Faṣṣḥī in the chronogram حیف از شاه شجاع

<sup>3</sup> See pp. 305-306 of my edition.



the chronogram on his tombstone, so ingeniously paraphrased by Herman Bicknell<sup>1</sup> as follows :

### تاریخ

چراغِ اهلِ معنی خواجه حافظ ' که شمعِ بود از نورِ تجلی '  
چو در خاکِ مصلی ساخت منزل ' بجو تاریخش از خاکِ مصلی '

### Chronogram.

"On spiritual man the lamp of Hāfīz gleamed ;  
'Mid rays from Glory's Light his brilliant taper beamed ;  
Muṣallā was his home : a mournful date to gain.  
Thrice take thou from MOSALLĀ'S EARTH ITS RICHEST GRAIN."

The sum of the letters composing the words خاکِ مصلی is 791, and the same date is obtained by subtracting three times CIII (= 309) from M.L. (= 1100)<sup>2</sup>. The same date is given by Muhammad Gulandām, the editor of Hāfīz's *Dīwān* ; while the following year (792) is given by Jāmī in the *Nafahātu'l-Uns*, by Khwāndamīr in the *Ḥabībū's-Siyar*, and by Faṣṭhī of Khwāf in his *Mujmal* or Compendium of History and Biography.

Mention has already been made of the celebrity of Hāfīz during his lifetime. As he himself says :

بشعرِ حافظِ شِرازِ می گویند و می رقصد<sup>3</sup>

سیه چشمانِ کشمیری و ترکانِ سمرقندی

"The black-eyed beauties of Cashmere and the Turks of Samarqand  
Sing and dance to the strains of Hāfīz of Shīrāz's verse."

In another passage<sup>4</sup> he says, speaking of a poem he had just composed :

شکر شکن شوند همه طوطیانِ هند

زین قندِ پارسی که به بنگاله میرود

<sup>1</sup> *Hāfīz of Shīrāz: Selections from his Poems, translated from the Persian by Herman Bicknell* (Trübner and Co., London, 1875), p. xvi.

<sup>2</sup> See my *Lit. Hist. of Persia*, vol. ii, pp. 76-7.

<sup>3</sup> Ed. Rosenzweig-Schwannau, vol. i, p. 416.

طی مکان بین و زمان در سلوکِ شعر'

کمین طفل یکشبه ره یکساله میرو'

"All the parrots of India become sugar-breakers  
Through this Persian candy which is going to Bengal.  
Behold the annihilation of space and time in the pilgrimage of Poetry,  
For this infant, though but one night old, is going on a year's journey!"

Not only with the Muzaffarī rulers of Shīrāz, but with many other contemporary princes, Ḥāfīz entered into relations. Sulṭān Aḥmad ibn Uways-i-Jalā'ir, the accomplished Īl-khānī ruler of Baghdād, himself a poet, musician, painter and artist, repeatedly strove to induce Ḥāfīz to visit his court, but, as the poet himself sang:

نمی دهند اجازت مرا به سیر و سفر'

نسیم بادِ مُصلی و آبِ رُکناباد'

"The zephyr-breeze of Muṣallā and the stream of Ruknābād  
Do not permit me to travel or wander afield."

However he composed verses in this Prince's praise, amongst others the following:

أَحْمَدُ اللَّهَ عَلَى مَعْدِلَةِ السُّلْطَانِ'

احمدِ شیخِ اَوَّیْسِ حَسَنِ ایلخانی'

خان بن خان و شهنشاهِ شهنشاهِ نژاد'

آنکه میزبید اگر جانِ جهانِ خوانی'

از کِلِ فارسیمر غنچه عیشی نشکفت'

حبّذا دجله بغداد و می روحانی'

بر شکن کاکلی ترگانه که در طالع بُست'

دولتِ خسروی و منصبِ چنکیز خانی'

"I praise God for the justice of the King  
Aḥmad the son of Shaykh Uways the son of Ḥasan Īl-khānī;  
A Khān and the son of a Khān, a King of kingly descent,  
Whom it were meet that I should call the Soul of the World."

No rose-bud of delight bloomed for me from the earth of Fārs :  
O for the Tigris of Baghdād and the spiritual wine !  
Curl your locks in Turkish fashion, for in thy fortune lie  
The Empire of Khusraw and the status of Chingiz Khān."

But, though Ḥāfīz never achieved the journey to Baghdād, he seems often to have thought of it :

ره نبردیم بمقصود خود اندر شیراز

خُرم آن روز که حافظ ره بغداد کند

"In Shīrāz we did not find our way to our goal ;  
Happy that day when Ḥāfīz shall take the road to Baghdād !"

Two kings of India also sought to persuade Ḥāfīz to visit their courts. One of these was Maḥmūd Shāh Bahmanī of the Deccan, a liberal patron of poets, who, through his favourite Mīr Faḍlu'llāh, invited Ḥāfīz to his capital, and sent him money for his journey. Ḥāfīz spent a considerable portion of this sum before leaving Shīrāz, and on arriving at Lār on his way to the Persian Gulf met with a destitute friend to whom he gave the remainder. Two Persian merchants, Khwāja Zaynu'd-Dīn of Hamadān, and Khwāja Muḥammad of Kāzarūn, who were on their way to India, offered to defray the poet's expenses in return for the pleasure of his company. He went with them as far as the port of Hurmuz, where a ship was waiting to convey him to India, but a tempest which arose just as he was embarking caused him such lively consternation that, abandoning his intention, he returned to Shīrāz and sent to Maḥmūd Shāh the poem beginning :

دمی با غم بسر بُردن جهان یکسر نمی آرد

بمی بغروش دلقِ ما کزین بهتر نمی آرد

شکوه تاجِ سلطانی که بمرجان درو درجست

کلاه دگش است اما بتو سر نمی آرد

بکوی میفروشانش بجامی در نمی گیرند  
 زهی سجادہ تقوی کہ یک ساغر نمی ارزد  
 بس آسان می نمود اول غمِ دریا بیوی سود  
 غلط کردم کہ یک موجش بصد من زرنمی ارزد

A verse-translation of the whole of this poem (though the verses stand in an order different from that given above) will be found amongst Miss Gertrude Lowthian Bell's graceful renderings of *Poems from the Divan of Hafis*<sup>1</sup> (No. xxi, pp. 91-93), in which the stanzas corresponding to the four couplets cited above are as follows :

"Not all the sum of earthly happiness  
 Is worth the bowed head of a moment's pain,  
 And if I sell for wine my dervish dress  
 Worth more than what I sell is what I gain !

\* \* \* \* \*  
 The Sultan's crown, with priceless jewels set,  
 Encircles fear of death and constant dread ;  
 It is a head-dress much desired—and yet  
 Art sure 'tis worth the danger to the head ?

\* \* \* \* \*  
 Down in the quarter where they sell red wine  
 My holy carpet scarce would fetch a cup—  
 How brave a pledge of piety is mine,  
 Which is not worth a goblet foaming up !

\* \* \* \* \*  
 Full easy seemed the sorrow of the sea  
 Lightened by hope of gain—hope flew too fast !  
 A hundred pearls<sup>2</sup> were poor indemnity,  
 Not worth the blasp<sup>3</sup>."

Another Indian king, Sulṭān Ghiyāthu'd-Dīn ibn Sulṭān Sikandar of Bengal, stated by Shiblī Nu'mānī (who is

<sup>1</sup> London : William Heinemann, 1897.

<sup>2</sup> This translation corresponds with the alternative reading بصد  
 بصد من زر in place of کوهر.

<sup>3</sup> This story rests on the authority of the historian of India, Muḥammad Qāsim Firishta of Astarābād, who wrote in 1015/1606-7.

responsible for the story<sup>1</sup>) to have ascended the throne in 768/1366-7, is said to have corresponded with Hāfiz, who wrote for him the ode beginning :

ساقی حدیثِ سرو و گل و لاله میرود  
 وین بحث با ثلاثه\* غساله میرود  
 شکر شکن شوند همه طوطیانِ هند  
 زین قند پاری که بناله میرود  
 حافظ ز شوقِ مجلسِ سلطانِ غیاثِ دین  
 غافل مشو که کارِ تو از ناله میرود

"O cup-bearer there is talk of the cypress, the rose and the anemone, And this discussion goes on with 'the three cleansing draughts'.<sup>2</sup>  
 All the parrots of India will crack sugar  
 Through this Persian candy which is going to Bengal  
 O Hāfiz, be not heedless of the enthusiasm of the Court of Sultān Ghiyāthu'd-Dīn,  
 For thy affair will be furthered by thy lamentation."

Having spoken of Hāfiz's relations with contemporary princes, we pass now to the little that is known or conjectured as to his personal circumstances. For the statement that he fell in love with and ultimately married a girl called *Shākh-i-Nabāt* ("Branch of Sugar-cane") there is no weighty authority, nor are such domestic particulars to be expected from Persian biographers, in view of their reticence on all

<sup>1</sup> In Mawlāfī 'Abdu'l-Muqtadīr's excellent *Bankipore Catalogue* (Persian Poets : Firdawsī to Hāfiz : pp. 253-4) the King in question in this anecdote is the same as in the last, viz. Maḥmūd Shāh Bahmanī, who reigned 780-799/1378-1396, and the anecdote assumes a different and fuller form.

<sup>2</sup> This is generally explained as meaning three draughts of wine taken in the morning after a debauch to "break the headache" caused by previous excess. The author of the *Catalogue* cited in the last note makes it refer to three of the Sultān's handmaidens called respectively Cypress, Rose, and Anemone, and named collectively, for reasons which he gives, "the three washerwomen."

matrimonial matters. That he married and had several children is probable. To the death of his wife he is supposed to allude in a poem beginning<sup>1</sup>:

آن یار کزو خانه ما جای پری بود

سر تا قدمش چون پری از عیب بری بود

"That sweet-heart through whom our home was Fairyland,  
And who, from head to foot, was like a fairy, free from blemish,"

but there is nothing in the poem to show that his wife is the person referred to. There is, however, a clearer reference to the premature death of a son in the following verses:

دلا دیدی که آن فرزانه فرزند

چه دید اندر خمر این طاق رنگین

بجای لوح سیمین در کنارش

فلک بر سر نهادش لوح سنگین

"O heart, thou hast seen what that clever son  
Has experienced within the dome of this many-coloured vault:  
In place of a silver tablet<sup>2</sup> in his bosom  
Fate hath placed a stone tablet<sup>3</sup> on his head."

The following fragment<sup>4</sup>, also believed to refer to the death of this or another son, gives the date of this loss as Friday, 6th of Rabī' 1, 764 (Dec. 24, 1362):

صبح جمعه بُد و سادسِ ربیعِ نُخست

که از دلم رخ آن ماه روی شد زائل

بالِ هفصد و شصت و چهار از هجرت

چو آب کشت بمن حل حکایتِ مشکل

<sup>1</sup> Ed. Rosenzweig-Schwannau, vol. i, pp. 596-8, and note on p. 819.

<sup>2</sup> Corresponding to a slate on which a child does sums and exercises.

<sup>3</sup> *I.e.* a tombstone.

<sup>4</sup> Ed. Rosenzweig-Schwannau, iii, p. 28a.

دریغ و درد و تأسف کجا دهد سودی

کنون که عمر بباریچه رفت بی حاصل

"It was the morning of Friday and the sixth of the first *Rabī'*  
When the visage of that moon-faced one declined from my heart.  
In the year seven hundred and sixty four of the Flight  
This difficult story became clear to me like [limpid] water.  
How can regret, grief or sorrow profit  
Now that life has passed in vanity without result?"

According to a biography of poets entitled *Khizāna-i-Āmīra*, composed in India by Mīr Ghulām 'Alī Khān *Āzād* in 1176/1762-3, a son of Ḥāfīz named Shāh Nu'mān came to India, died at Burhānpūr, and is buried in the Asr-Garh.

As regards Ḥāfīz's intellectual attainments, his bilingual poems alone show that he had a good knowledge of Arabic, apart from the statements of his editor, Muḥammad Gulandām<sup>1</sup>, as to his more scientific work in the language. He himself says:

ز حافظان جهان کس چو بنده جمع نکرد

لطائف حکما با کتاب قرآنی

"No one of the *Ḥāfīzes*<sup>2</sup> in the world hath combined as I have  
The aphorisms of the Philosophers with the Scripture of the *Qur'ān*."

That he knew the *Qur'ān* by heart is proved by the verse:

ندیدم خوشتر از شعر تو حافظ 'بقرآنی که اندر سینه داری'

"I have never seen any poetry sweeter than thine, O Ḥāfīz,  
[I swear] by that *Qur'ān* which thou keepest in thy bosom."

Mawlawī Shiblī Nu'mānī points out that the oft-made assertion that Ḥāfīz was indifferent to the favour of kings and princes is not borne out by his poems, in which there occur incidentally praises of the majority of contemporary rulers, including Shāh

Ḥāfīz not  
indifferent to  
royal favour

<sup>1</sup> See p. 272 *supra*.

<sup>2</sup> *I.e.* those who have learned the *Qur'ān* by heart.

Shujá', Shaykh Abú Isháq, Sultán Maḥmúd, Sháh Maṣṣúr,  
and the rulers of Yazd and Hurmuz:

شاهِ هرموزم ندید و بی سخن صد لطف کرد'  
شاهِ یزدم دید و مدحش گفتم و هیچم نداد'  
کارِ شاهان اینچنین باشد تو ای حافظ مرنج'  
داورِ روزی رسان توفیق و نصرتشان دهاد'

"The King of Hurmuz did not see me, yet showed me a hundred favours without a word [of praise on my part];

The King of Yazd saw me, and I praised him, but he gave me nothing.

Such is the conduct of Kings: be not thou vexed, O Háfiz;

May God, the Giver of daily bread, vouchsafe them His Grace and Aid!"

To the King of Yazd's failure to reward him, he again alludes in a very famous and beautiful ode<sup>1</sup>:

عمرتان باد و مراد ای ساقیانِ بزمِ جمر'  
گرچه جامِ ما نشد پر می بدورانِ شبا'  
ای صبا با ساکنانِ شهر یزد از ما بگو'  
کای سرِ حق ناشناسانِ گوی چونانِ شبا'  
گرچه دوریم از بساطِ قُرب همت دور نیست'  
بنده' شاهِ شمائیم و ثناخوانِ شبا'

These lines are thus rendered by Herman Bicknell<sup>2</sup>:

"Many a year live on and prosper, *Sáqis*<sup>3</sup> of the Court of Jam<sup>4</sup>,  
E'en though I, to fill my wine-cup, never to your circle come:  
East-wind, when to Yazd thou wingest, say thou to its sons from me:  
'May the head of every ingrate ball-like 'neath your mall-bat be!  
'What though from your dais distant, near it by my wish I seem;  
'Homage to your King I render, and I make your praise my theme."

<sup>1</sup> Ed. Rosenzweig-Schwannau, vol. i, pp. 4-7.

<sup>2</sup> *Op. cit.*, pp. 6-7.

<sup>3</sup> Cup-bearers.

<sup>4</sup> Jam or Jamshíd, a legendary king of Persia, whose reign is associated with much glory. He corresponds to the mythical Yima of the Avesta. The king of Yazd and his courtiers are here alluded to.



Wherein Ḥāfiẓ  
differs from  
other pane-  
gyrists

The difference between Ḥāfiẓ and most Persian panegyrists is, however, as Mawlawī Shiblī Nu'mānī well points out, that, unlike even such great poets as Anwārī, Zahrī of Fāryāb and Salmān of Sāwa, he never employs mean and despicable methods to extort money, or has recourse to satire when panegyric fails.

We have already seen how devoted Ḥāfiẓ was to Shīrāz, and he never wearies of singing the stream of Ruknābād and the rose-gardens of Muṣallā:

بده ساقی می باقی که در جنت نخواهی یافت

کنار آب رکناباد و گلگشت مصلارا

"Bring, Cup-bearer, all that is left of thy wine!  
In the Garden of Paradise vainly thou'lt seek  
The lip of the fountain of Ruknābād  
And the bowers of Muṣallā where roses twine!"

And again:

فرق است ز آب خضر که ظلمات جای اوست

تا آب ما که منبعش الله اکبرست

"There is a difference between the Water of Khidr, which dwells in the Darkness<sup>2</sup>,  
And our water, of which Allāhu Akbar<sup>3</sup> is the source."

Although it is chiefly of the Spring, the Rose, the Nightingale, Wine, Youth and Beauty that Ḥāfiẓ sings, and at times of the Eternal Beauty of which all fair and desirable things are but the pale reflection, he sometimes

<sup>1</sup> Miss G. L. Bell's *Poems from the Divan of Ḥafiz*, pp. 71-2.

<sup>2</sup> *I.e.* the Water of Life, said to be situated in the Land of Darkness. It was sought in vain by Alexander the Great, but found by his saintly companion and guide Khidr (sometimes identified with Ilyās or Elias), who drunk of it and became immortal.

<sup>3</sup> The *Tang-i-Allāhu Akbar* is the narrow defile whence the traveller approaching from the North first sees Shīrāz. See the plate on p. xxi of Herman Bicknell's translation of Ḥāfiẓ.

makes incidental mention of various statesmen and scholars whose favour and patronage he has enjoyed<sup>1</sup>. Amongst these are Hájji Qiwám, Qiwámu'd-Dín Ḥasan<sup>2</sup>, Khwája Jalálu'd-Dín, Sháh Yahyá Nuṣratu'd-Dín and others, besides the kings and princes already mentioned. And though he wrote *mathnawís*, "fragments" (*muqatta'át*), *qaṣídas* and quatrains (*rubá'íyyát*), it is in the ode or *ghazal* that he especially excels. To his incomparable skill in this branch of verse many of his successors have borne testimony, amongst them Sái'b, Salím and 'Urfí<sup>3</sup>; but no one has better expressed it than Sir Gore Ouseley, who says<sup>4</sup>:

"His style is clear, unaffected and harmonious, displaying at the same time great learning, matured science, and intimate knowledge of the hidden as well as the apparent nature of things; but above all a certain fascination of expression unequalled by any other poet."

It is, however, to Miss Gertrude Lowthian Bell that we are indebted for the best estimate of Háfiz, at once critical, sympathetic, and full of insight. In particular she compares and contrasts him in the most illuminating manner with his elder contemporary Dante, after characterizing whose poetry she says<sup>5</sup>:

"To Háfiz, on the contrary, modern instances have no value; contemporary history is too small an episode to occupy his thoughts. During his life-time the city which he loved, perhaps as dearly as Dante loved Florence, was besieged and taken five or six times; it changed hands even more often. It was drenched with blood by one conqueror, filled with revelry by a second, and subjected to the hard rule of asceticism by a third. One after another Háfiz saw kings and princes rise into power and vanish 'like snow upon the desert's dusty face.' Pitiful tragedies, great rejoicings, the fall of kingdoms and the clash

<sup>1</sup> The verses in question are given by Shibli on p. 232 of vol. ii of his *Shi'ru'l-'Ajam*.

<sup>2</sup> See the Introduction to Miss G. L. Bell's *Divan of Hafiz*, pp. xxii-iii.

<sup>3</sup> See p. 234 of Shibli's above-mentioned work.

<sup>4</sup> *Biographical Notices of Persian Poets* (London, 1826), p. 23.

<sup>5</sup> *Op. cit.*, pp. 58-60.

of battle—all these he must have seen and heard. But what echo of them is there in his poems? Almost none. An occasional allusion which learned commentators refer to some political event; an exaggerated effusion in praise first of one king, then of another; the celebration of such and such a victory and of the prowess of such and such a royal general—just what any self-respecting court-poet would feel it incumbent upon himself to write; and no more.

"But some of us will feel that the apparent indifference of Ḥāfīz lends to his philosophy a quality which that of Dante does not possess. The Italian is bound down within the limits of his philosophy, his theory of the universe is essentially of his own age, and what to him was so acutely real is to many of us merely a beautiful or a terrible image. The picture that Ḥāfīz draws represents a wider landscape, though the immediate foreground may not be so distinct. It is as if his mental eye, endowed with wonderful acuteness of vision, had penetrated into those provinces of thought which we of a later age were destined to inhabit. We can forgive him for leaving to us so indistinct a representation of his own time, and of the life of the individual in it, when we find him formulating ideas as profound as the warning that there is no musician to whose music both the drunk and the sober can dance."

Shiblī Nu'mānī ascribes the perfecting of the *ghazal* and the extension of its scope to Ḥāfīz, and in a lesser degree to his contemporaries Salmān and Khwājū. With the earlier masters, such as Sa'dī, Amīr Khusraw and Ḥasan of Dihli, its almost invariable theme was love. Khwājū sang of other matters as well, such as the transitoriness of the world, while Salmān excelled in rhetorical artifices and novel comparisons and similes. Ḥāfīz combined the merits of all, adding to them a charm all his own, and often it pleased him to take from their *Dīwāns* a couplet or hemistich and modify it so as to add to its beauty. In the case of Sa'dī I have given some instances of this in the second volume of my *Literary History of Persia*<sup>1</sup>, and Shiblī Nu'mānī gives others as between Ḥāfīz and Khwājū and Salmān respectively. Amongst these latter are the following:

What the  
*ghazal*, or ode,  
owes to Ḥāfīz

Parallel passages  
of Ḥāfīz and  
Khwājū

<sup>1</sup> Pp. 536-9. See Mawlāwī 'Abdu'l-Muqtadir's remarks on this at p. 255 of the *Bankipore Catalogue* (Firdawsī to Ḥāfīz).

*Khavāja.*

(1)

خروقه رهینِ خانه، خنّار دارد پیرِ ما،  
ای همه یارانِ مریدِ پیرِ ساغرِ کبرِ ما،  
کر شدیم از باده بدنامِ جهانِ تدبیرِ چیست،  
همچنین رفتست از روز ازل تقدیرِ ما،  
ما دلِ دیوانه در زنجیرِ زلفت بسته ایبر،  
ای بسا عاقل گه شد دیوانه، زنجیرِ ما،  
از خندنگِ آه عالم سوزِ ما غافل مشو،  
کز گمانِ نور زخمش سحّت باشد تیرِ ما،

*Hāfiḡ.*

دوش از مسجد سوی میخانه آمد پیرِ ما،  
چست یارانِ طریقت بعد ازین تدبیرِ ما،  
در خراباتِ مغان ما نیز همدستان شویم،  
کاینچنین رفتست از روز ازل تقدیرِ ما،  
عقل اگر داند که دل در بند زلفش چون خوش است،  
عاقلان دیوانه کردند از پی زنجیرِ ما،  
تیرِ آه ما ز کردون بکندرد حافظِ خموش،  
رحم کن بر جانِ خود پرهیز کن از تیرِ ما،

(2)

نسبیم صبح سعادت برآن نشان که تو دانی،  
گفتم بکوی فلان کن در آن زمان که تو دانی،  
تو پیکِ حضرتِ شاهی مرا دو دیده براهست،  
بهردمی نه بهرِ مرام چنان بران که تو دانی،

ایا صبا خبری کن مرا ازآن که تو دانی،  
بدان زمینِ کدّری کن بدان زمان که تو دانی،  
چو مرغ در طَیْرانِ آی و چون به اوجِ رسیدی،  
نزول ساز درآن آشیان چنان که تو دانی،

*Khawājū.*

چنان مرو که غماری بدو رسد ز گذارت،  
بدان طرف چو رسیدی چنان بدان که تو دانی،

*Hāfiā.*

بگو که چنان ضعیفم ز دست وقت خدارا،  
ز لعل روح فزایت ببخش از آنکه تو دانی،  
من این دو حرف نوشتم چنانکه غیر ندانست،  
تو هم ز روی کرامت بخوان چنانکه تو دانی،

(3)

دل درین پیروزان عشوه گیر دهر میبند،  
کین عروسی است که در عقد بی داماد است،

مجمو درستی عهد از جهان بی بنیاد،  
که این عجزوه عروس هزار داماد است،

(4)

منزل او یار قرین است چه دوزخ چه بهشت،  
سجده نر به نیاز است چه مسجد چه کشت،

همه کس طالب یازند چه هُشیار و چه مست،  
همه چا خانه عشق است چه مسجد چه کشت،

(5)

گی بر گنم دل از رخ جانان که مهر او،  
با شیر در دل آمد و با جان بدر شود،

عشق تو در وجودم و مهر تو در دلم،  
با شیر در بدن شد و با جان بدر شود،

Shibli Nu'mānī says that he could give many other parallels between Hāfiz and Khwājā, but deems these few examples sufficient. In each case he discusses the relative merit of the parallel couplets, generally, but not always, giving the verdict in favour of Hāfiz. He then passes to a similar comparison between Hāfiz and Salmān.

Parallel passages  
of Hāfiz and  
Salmān

(1)

*Salmān.*

آوازهٔ جمالت تا در جهان فناوه،  
خلقی بجهتجویست سر در جهان فناوه،  
سودای زهد عشق بر باد داده حاصل،  
مضطرب بزن ترانه ساقی بهار باوه،  
ماتمیر بسته دل را در لعل دلکشایت،  
آن لب بخنده بکشا تا دل شود گشاده،  
سودائیان زلفت کرد تو حلقه بسته،  
شوریدگان مویست در یکدگر فناوه،

*Hāfiz.*

عید است و موسر کل ساقی بهار باوه،  
هنگام کل که دیدست بی می قدح نهاده،  
کل رفعت ای حریفان غافل چرا بنشیند،  
بی بانگ رود و چنگی بی یار و جام و باوه،  
زین زهد و پارسائی بگرفت خاطر من،  
ساقی پیاله ده تا دل شود گشاده،  
در مجلس صبحی دانی چه خوش نباید،  
عکس عذار ساقی بر جام می فناوه،

- (2) *Ḥāfiẓ.*  
عاشق و رند و نظر باز و میگوید فاش،  
تا بدانی که بچندین هنر آراسته ام،
- (3) *Salmān.*  
رسدی و عاشقی و قیلاشی،  
هیچ شک نیست که در ما همه هست،
- (4) *Ḥāfiẓ.*  
رازِ درون پرده ز زندان مست پرش،  
گین حال نیست زاهد عالی مقام را،
- (5) *Salmān.*  
درون صافی از اهل صلاح و زهد مجوی،  
که این نشانه زندانِ دردی آشمار است،
- (6) *Ḥāfiẓ.*  
گرچه بد نامیست نزد عاقلان،  
ما نمی خواهیم ننگ و نامرا،
- (7) *Salmān.*  
مکن ملامتِ زندان و کُمر بسدنامی،  
که هرچه پیش تو ننگ است نزد ما نادر است،
- (8) *Ḥāfiẓ.*  
غرض از کعبه و بُت خانه تویی سلمان را،  
چنگیز خانه بی خانه خدا باید رفت،

- (6) *Salmán.* | *Háfiz.*  
 من از آن روز که در بند توام آزادم، | فاش میگویم و از گفته خود داشدم،  
 یادشمار چو بدست تو اسیر افتادم، | بنده عشقم و از هر دو جهان آزادم،
- (7) |  
 ای کج نوش دارو در خستگان نظر کن، | یا رب این با که توان گفت که آن نوش لب،  
 موهر بدست و مارا مجروح می گذاری، | گشت مارا و دمر عیسی مریسم با اوست،

Shibl Nu'mání gives a great number of other instances of parallels between Háfiz and Salmán and Háfiz and Khwájú, but the specimens cited above suffice to establish the fact of this parallelism, which, so far as I know, has not been hitherto noticed by any European Orientalist. It is interesting to note another fact to which reference has been previously made in vol. ii of my *Literary History of Persia* (pp. 83-9), viz. the tendency of most Oriental literary critics to show less interest in the diversity of ideas of two poets than in the diversity of form in which they have expressed an idea common to both. And it is because this same tendency exists in the poets themselves that we find so great a poet as Háfiz, for instance, taking a couplet or a whole ode from one of his elder contemporaries, such as Salmán or Khwájú, and endeavouring to give a new and more attractive turn to the phraseology, while keeping the form, the rhyme and the general sense. Such appropriation of the work of others is regarded as entirely legitimate, and is not reckoned as plagiarism, when the object of the appropriating poet is to show that he can better the work of



his predecessor or contemporary. This, of course, is quite different from parody, such as that indulged in by 'Ubayd-i-Zākānī and Buṣṣāq, where the object is not to surpass but to deride.

The number of commentaries on the poems of Ḥāfīz, not only in Persian but also in Turkish, and possibly in Urdú also, is very considerable, but few of those which I have had occasion to examine are either very critical or very illuminating. The three best-known Turkish commentaries are those of Surūrī, Shem'ī and Sūdī, of which the last is the most accessible<sup>1</sup> and the most useful, since the author very wisely confines himself to the elucidation of the literal meaning, and avoids all attempts at allegorical interpretation and the search for the "inner meaning." That many of the odes are to be taken in a symbolic and mystical sense few will deny; that others mean what they say, and celebrate a beauty not celestial and a wine not allegorical can hardly be questioned; that the spiritual and the material should, as Shāh Shujā' complained, be thus mingled will not surprise any one who understands the character, psychology and *Weltanschauung* of the people of Persia, where it is common enough to meet with persons who in the course of a single day will alternately present themselves as pious Muslims, heedless libertines, confirmed sceptics and mystical pantheists, or even incarnations of the Deity<sup>2</sup>. The student of Ḥāfīz who cannot decide for himself which verses are to be taken literally and which

<sup>1</sup> His commentary on the first 80 odes is included in Brockhaus's Leipzig edition of the *Diwān* (1854-6), and the whole has been printed with the text and another Turkish commentary at Constantinople about 1870. The English reader who desires to acquaint himself with Sūdī's methods may consult W. H. Lowe's *Twelve Odes of Ḥāfīz done literally into English together with the corresponding portion of the Turkish Commentary of Sūdī, for the first time translated* (Cambridge, 1877, pp. 80). See also Lieut.-Col. H. Wilberforce Clarke's English prose translation (2 vols, London, 1891).

<sup>2</sup> I have endeavoured to depict this type of Persian in the chapter of my *Year amongst the Persians* entitled "Amongst the Qalandars."

symbolically is hardly likely to gain much from a commentator who invariably repeats that Wine means Spiritual Ecstasy, the Tavern the Súfī Monastery, the Magian elder the Spiritual Guide, and so forth. To the English reader who desires to pursue this method of study, however, Lieut.-Colonel H. Wilberforce Clarke's complete prose translation of the *Dīwān* of Ḥáfīz "with copious notes and an exhaustive commentary"<sup>1</sup> may be recommended. On the symbolical meaning of the erotic and Bacchanalian phraseology of the mystic or pseudo-mystic poets of Persia generally E. H. Whinfield's excellent edition and annotated translation of Maḥmūd Shabistarī's *Gulshan-i-Ráz* ("Rose-garden of Mystery") and the late Professor E. H. Palmer's little work on *Oriental Mysticism* may be consulted with advantage. On the origin, doctrines and general character of Súfīism I must refer the reader to chapter xiii (pp. 416-444) of the first volume of my *Literary History of Persia*.

One little Persian treatise on Ḥáfīz, to which my attention was first called by Mr Sidney Churchill, formerly Oriental Secretary of the British Legation at Tīhrán, deserves a brief mention, chiefly because it formulates and subsequently endeavours to refute certain adverse criticisms on his poetry made by some of his compatriots. This little book is entitled *Laṭṭfa-i-Ghaybiyya* and was written by Muḥammad b. Muḥammad of Dáráb, concerning whose life and date I have been unable to learn anything. It comprises 127 pages of small size, was lithographed at Tīhrán in 1304/1886-7, and chiefly consists of explanations of different verses. The three hostile criticisms which it seeks to refute are stated as follows on p. 5:

(1) That some of his verses are meaningless, or that, if they have any meaning, it is very far-fetched and enigmatical. The following instance is given:

The *Laṭṭfa-i-Ghaybiyya* of Muḥammad of Dáráb

Defence of Ḥáfīz against his critics

<sup>1</sup> See n. 1 on the preceding page.

ما چرا کمر کن و باز آ که مرا مردمِ چشم'

خرقه از سر بدر آورد و بشکرانه بسوخت'

"Cease your recriminations and return, for the pupil of my eye

Hath pulled off the cloak over its head and burned it as a thank-offering<sup>1</sup>."

(2) That some of his verses are evidently secular and profane, and refer to the pleasures of the senses in a manner which cannot be explained as allegorical, as for instance:

دلِ من در هوای روی فرخ' بود آشفته همچون موی فرخ'

"My heart, in love with Farrukh's face, is agitated like Farrukh's hair."

And again:

هزار آفرین بر می سُرُخ باد' که از روی ما رنگ زردی بُرد'

"A thousand blessings be on the red wine which hath removed the sallow complexion from my face!"

(3) That many of his verses smack of the Ash'arī (Sunnī) doctrines, which are repudiated and execrated by the Imāmī (Shī'a) doctors, *e.g.*:

در کوی نیکنامی ما را کدر ندادند'

کو تو نمی پسندی تغییر کُن قضا را'

"They did not suffer me to pass through the street of good repute:  
If thou dost not approve, then change Destiny<sup>2</sup>."

این جانِ عاریت که بحافظ سپرد دوست'

روزی رُخشِ بینم و تسلیم وی کنم'

"This borrowed life which the Friend hath entrusted to Ḥāfīz—  
One day I shall see His Face and shall yield it up to Him<sup>3</sup>."

<sup>1</sup> For Sūdī's explanation of this verse, see Rosenzweig-Schwannau's edition of Ḥāfīz, vol. i, No. 26 in ت, p. 769 in the notes. It is not very convincing, and I have never met with any other allusion to the custom there alleged.

<sup>2</sup> It is worth noting that the extreme Fatalism commonly regarded in Europe as characteristic of Islām is repudiated by Muslims of the Shī'a sect.

<sup>3</sup> The doctrine called *Rūyat'illāh* ("The Vision of God") belongs, I think, especially to the Hanbalī sect, but is held in detestation by the Shī'a.

Although manuscripts of Ḥáfiz offer as many variants as is usually the case with Persian texts, there exists of this poet's works an established and generally accepted text which we owe, I think, to the Turkish commentator Súdî, and which has been popularized in Europe by the editions of Brockhaus and Rosenzweig-Schwannau, so that it is usual to refer to the odes of Ḥáfiz by the numbers they bear in the latter edition. Turkish editions of Persian poetry, such as the *Mathnawí* of Jalálu'd-Dín Rúmí, the *Díván* of Ḥáfiz, etc., are generally more accurate and trustworthy than those produced in India, which commonly contain many spurious and interpolated lines composed by the editors, lines which a Persian would be ashamed and a Turk unable to produce; for the Persian editor has in most cases enough taste (*dhawq*) to know that he cannot produce verses likely to be accepted as those of the master whom he is editing; while the Turkish editor is generally conscientious and laborious, but incapable of producing any Persian verses at all. The Indian editor, on the other hand, often has a certain facility of versifying without much critical taste.

This "authorized version" of the *Díván* of Ḥáfiz (which could probably be much improved by a fresh and careful collation of all the best and oldest manuscripts)

Translations of Ḥáfiz contains in all 693 separate poems; to wit, 573 odes (*ghazaliyyát*); 42 fragments (*mugattá'át*); 69 quatrains (*rubá'iyyát*); 6 *mathnawís*; 2 *qasidas*, and one "five-some" or *mukhammas*. Of all of these poems German verse-translations are given by Rosenzweig-Schwannau, and English prose translations by Wilberforce Clarke. There exist also many translations of individual odes or groups of odes in English, German, Latin, French, etc., either in verse or prose<sup>1</sup>. Of English verse translations the largest and most sumptuous collection is that of Herman Bicknell,

<sup>1</sup> For a list of the chief of these, see Dr H. Ethé's *Catalogue of the Persian MSS in the India Office*, No. 1246 (col. 720), and the *Bankipore Catalogue* (Firdawsí to Ḥáfiz), pp. 256-7.

who was born in 1830, studied Medicine at St Bartholomew's Hospital and took the degree of M.R.C.S. in 1854, entered the Army Medical Service, went through the Indian Mutiny, travelled widely in Europe, Asia, Africa and America, made the pilgrimage to Mecca under the name of 'Abdu'l-Wahīd in 1862, and spent some time at Shīrāz "with the object of clearing up doubtful points [in the *Dīwān*], and of becoming personally acquainted with the localities mentioned by the Poet." He died in 1875, and his posthumous work was brought out with loving care by his brother, A. S. Bicknell, in the same year. It contains, besides the Preface, Introduction, Appendix and Indices, and nine illustrations, translations, complete or partial, of 189 *ghazaliyyāt*, all the 42 *mugattāt* and 69 *rubā'iyyāt*, 2 out of the 6 *mathnawīs*, and the one *mukhammas*.

Of most of these translations of Hāfiz, from the Latin renderings of Meninski (1680), Thomas Hyde (1767) and Revisky (1771); the French (1799) and English (1792) versions of Sir William Jones; the numerous German versions from Wahl (1791) to Bodenstedt (1877); and the later English efforts of Payne, Justin McCarthy and Wilberforce Clarke, I do not propose to speak here; but I shall say something of three of the English verse-translations which seem to me the most worthy of attention. Of the oldest of these three, that of Heriman Bicknell, published in 1875, I have already spoken above. The next in point of time is that of Miss Gertrude Lowthian Bell (London, 1897), which contains, besides an admirable Introduction on the life, times and character of the poet, verse-translations of 43 of the odes. These, though rather free, are, in my opinion, by far the most artistic, and, so far as the spirit of Hāfiz is concerned, the most faithful renderings of his poetry. Lastly, in 1898 Mr Walter Leaf published 28 "Versions from Hāfiz," in which he endeavoured to reproduce the form as well as the sense of the original poems, with as much success, probably, as is attainable

under these conditions. The existence of these three versions exonerates me from attempting, as I have done in the case of other less known Persian poets, to produce versions of my own. In their different ways they are all good: Herman Bicknell's are accurate as regards the sense, and often very ingenious, especially the chronograms; Walter Leaf's give an excellent idea of the form; while Miss Bell's are true poetry of a very high order, and, with perhaps the single exception of FitzGerald's paraphrase of the Quatrains of 'Umar Khayyám, are probably the finest and most truly poetical renderings of any Persian poet ever produced in the English language; for, though some of Sir William Jones's verse-translations are pretty enough, they can hardly be dignified by the name of poetry, and are, moreover, so free that they can scarcely be called translations.

For the sake of comparison I gave elsewhere<sup>1</sup> five different English verse-translations of one of the best-known of the odes of Háfiz, that beginning<sup>2</sup>:

اگر آن ترک شیرازی بدست آرد دل مارا

بخال هندوش بهخیر میرند و بخارارا

which has been rendered into English verse by Sir William Jones, Herman Bicknell, Miss Bell, Walter Leaf, and myself. I cannot find so many English verse-renderings of any other of the odes of Háfiz, for, though many of those translated by Miss Bell are also to be found in Herman Bicknell's translation, only three or four of the former are included amongst the 28 published by Walter Leaf. The one fault to be found with Miss Bell's versions is that they are not arranged in any order, nor is any indication given of the opening words of the original, nor reference to its position in the text of Rosenzweig-Schwannau which she has followed;

<sup>1</sup> In a lecture on the *Literature of Persia* delivered to the Persia Society on April 26, 1912, and afterwards published for that Society by John Hogg, 13, Paternoster Row, London, E.C., price one shilling.

<sup>2</sup> See Rosenzweig-Schwannau's ed., vol. i, p. 24 (No. 8 in *alif*).

and only after I had succeeded, with considerable labour, in identifying the originals of all but nine or ten of her translations did I ascertain that my friend Mr Guy le Strange possessed an annotated copy of her book containing all the references I required save one (No. xv), which was wrongly given, and which I am still unable to identify. For the convenience, therefore, of other readers of her admirable book, I give below the reference to each

Comparative  
table of odes  
translated by  
Miss Bell and  
other translators.

original in Rosenzweig-Schwannau's edition, specifying the volume, page, and number under each rhyming letter, and adding a reference to Bicknell and Leaf in cases where an ode has also been rendered by them.

(No. in Miss Bell's transl.)	(Reference to original in Rosenzweig's ed.)	(Reference to H. Bicknell's transl.)
<sup>1</sup> No. i (p. 67)	vol. i, p. 2 (1 1)	No. i (p. 3)
No. ii (p. 68)	vol. i, p. 194 (ت 58)	No. li (p. 83)
No. iii (p. 69)	vol. i, p. 204 (ت 63)	No. liv (p. 85)
No. iv (p. 70)	vol. i, p. 100 (ت 19)	—
<sup>2</sup> No. v (p. 71)	vol. i, p. 24 (1 8)	No. viii (p. 20)
No. vi (p. 73)	vol. ii, p. 86 (س 6)	No. cxxvi (p. 172)
No. vii (p. 74)	vol. i, p. 152 (ت 41)	—
No. viii (p. 75)	vol. i, p. 110 (ت 24)	No. xxxi (p. 60)
No. ix (p. 76)	vol. i, p. 8 (1 3)	No. iii (p. 9)
<sup>3</sup> No. x (p. 78)	omitted	No. clxxii (p. 240)
No. xi (p. 79)	vol. i, p. 138 (ت 36)	No. xxxix (p. 71)
No. xii (p. 80)	vol. i, p. 32 (1 12)	No. xii (p. 29)
No. xiii (p. 81)	vol. i, p. 276 (ت 90)	No. lxv (p. 99)
No. xiv (p. 83)	vol. i, p. 302 (د 3)	No. lxx (p. 107)
No. xv (p. 84)	—	—
No. xvi (p. 85)	vol. i, p. 222 (ت 69)	No. lvi (p. 88)
No. xvii (p. 86)	vol. i, p. 148 (ت 40)	No. xliii (p. 75)
No. xviii (p. 88)	vol. i, p. 360 (د 23)	—
No. xix (p. 89)	vol. i, p. 368 (د 26)	—
No. xx (p. 90)	vol. ii, p. 18 (ج 6)	—

<sup>1</sup> See also Palmer's *Song of the Reed*, pp. 53-4.

<sup>2</sup> W. Leaf, No. iv, pp. 27-8.

<sup>3</sup> W. Leaf, No. i. p. 23; Palmer, pp. 49-50.

306 POETS & WRITERS OF TÍMÚR'S TIME [BK II

(No. in Miss Bell's transl.)	(Reference to original in Rosenzweig's ed.)	(Reference to H. Bicknell's transl.)
No. xxi (p. 91)	vol. i, p. 374 (د 28)	—
No. xxii (p. 93)	vol. i, p. 410 (د 41)	No. lxxx (p. 122)
No. xxiii (p. 94)	vol. i, p. 596 (د 113)	No. ciii (p. 147)
No. xxiv (p. 95)	vol. iii, p. 86 (ی 31)	—
No. xxv (p. 97)	vol. i, p. 502 (د 78)	—
No. xxvi (p. 98)	vol. i, p. 520 (د 85)	No. xc (p. 133)
No. xxvii (p. 100)	vol. i, p. 256 (ت 82)	—
No. xxviii (p. 101)	vol. i, p. 490 (د 73)	—
No. xxix (p. 102)	vol. ii, p. 8 (ر 3)	No. cxv (p. 158)
No. xxx (p. 103)	vol. ii, p. 104 (ش 7)	No. cxviii (p. 176)
No. xxxi (p. 104)	vol. i, p. 560 (د 99)	No. xcvi (p. 140)
No. xxxii (p. 106)	vol. ii, p. 32 (ر 11)	No. cxvii (p. 162)
No. xxxiii (p. 107)	vol. i, p. 576 (د 105)	—
No. xxxiv (p. 108)	vol. i, p. 584 (د 108)	No. ci (p. 144)
No. xxxv (p. 109)	vol. i, p. 662 (د 139)	No. cvii (p. 151)
No. xxxvi (p. 110)	vol. ii, p. 78 (س 2)	—
No. xxxvii (p. 111)	vol. ii, p. 68 (ز 10)	No. cxxi (p. 166)
No. xxxviii (p. 112)	vol. i, p. 650 (د 135)	—
No. xxxix (p. 114)	vol. i, p. 416 (د 44)	No. lxxxix (p. 123)
No. xl (p. 115)	vol. ii, p. 120 (ش 15)	—
No. xli (p. 116)	vol. iii, p. 296 (qit'a No. 33)	Qit'a xxxiii (p. 292)
No. xlii (p. 117)	vol. i, p. 586 (د 109)	—
No. xliii (p. 118)	vol. ii, p. 398 (ه 74)	No. clxiii (p. 227)

As already noted, only three or four of the odes have been rendered in English verse by Miss Bell, Herman Bicknell and Walter Leaf, and of one of them (*Agar an Turk-i-Shirází*...) the parallel renderings were published in my paper on *Persian Literature*, to which reference has been already made, together with others. Another ode rendered by the three writers above mentioned is that beginning<sup>1</sup>:

شکفته شد گلِ حمرا و گشت بلبل مست

<sup>1</sup> See Rosenzweig-Schwannau's ed., vol. i, p. 110, No. 24 in ت; Miss Bell, No. viii, pp. 75-6; Bicknell, No. xxxi, p. 60; and Walter Leaf, No. v, p. 29.



Of this also, for the sake of comparison, I here reprint the three versions, beginning with Herman Bicknell's, which is as follows :

*Bicknell's translation* (No. xxxi, p. 60).

- (1) "In blossom is the crimson rose, and the rapt *bulbul* trills his song ;  
A summons that to revel calls you, O Šūfis, wine-adoring throng !
- (2) The fabric of my contrite fervour appeared upon a rock to bide ;  
Yet see how by a crystal goblet it hath been shattered in its pride.
- (3) Bring wine ; for to a lofty spirit, should they at its tribunal be,  
What were the sentry, what the Sultan, the toper or the foe of glee?
- (4) Forth from this hostel of two portals as finally thou needst must go,  
What if the porch and arch of Being be of high span or meanly low?
- (5) To bliss's goal we gain not access, if sorrow has been tasted not ;  
Yea, with *Alastu's*<sup>1</sup> pact was coupled the sentence of our baleful lot.
- (6) At Being and Not-being flet not, but either with calm temper see :  
Not-being is the term appointed for the most lovely things that be.
- (7) Aṣaḥ's display, the airy courser, the language which the birds em-  
ployed,  
The wind has swept ; and their possessor no profit from his wealth  
enjoyed<sup>2</sup>.
- (8) Oh ! fly not from thy pathway upward, for the winged shaft that  
quits the bow  
A moment to the air has taken, to settle in the dust below.
- (9)            What words of gratitude, O Ḥāfīz,  
              Shall thy reed's tongue express anon,  
              As its choice gems of composition  
              From hands to other hands pass on ?"

<sup>1</sup> "It is maintained by certain interpreters of the Koran that Adam and the whole of his future race appeared before their Creator on the first day of the world. God said to them : '*A-lastu bi-Rabbi-kum*,' 'Am I not your Lord ?' All responded '*Bald*,' 'Yes.' But the word '*bald*' has the additional signification of 'bale' or 'evil.' Hence the sentence of bale, or evil, was annexed to the pact of the '*Day of Alast*,' and was constituted a condition of existence."

<sup>2</sup> "How vain were the glories of Solomon ! Aṣaḥ was his minister, the East-wind his courser, and the language of birds one of his accomplishments ; but the blast of Time has swept them away."

*Walter Leaf's translation* (No. v, p. 29).

- (1) "Aflame with bloom is the red rose, the bulbul drunk with Spring;  
What ho, adorers of Wine! Hear the call to mirth that they fling.
- (2) The corner-stone of repentance that seemed a rock firm-set  
Is rent and riven asunder by touch of glasses a-ring.
- (3) Fill high the bowl with the red wine, for here is Liberty Hall,  
The sage is one with the toper, the ploughman e'en as the king.
- (4) From out this Hostel of Two Doors the signal calls us away,  
Alike if low be the roof-tree or lofty dome upspring.
- (5) We conquer only through anguish the resting-place of delight;  
To life, by bond of *Alast*-vow, the long '*Alas*' must cling<sup>1</sup>.
- (6) With IS and IS NOT annoy not thy heart; be merry of soul,  
For IS NOT is but the last end of every perfect thing.
- (7) The fame of Asaph, the wind-steed, the speech with birds of the air  
As fame have passed; to their master no more avail shall they  
bring.
- (8) No pinion heavenward soaring desire; the arrow aloft  
Shall sink to dust in the end, howsoe'er it leap on the wing.
- (9) What thanks and praises, O HÁFÍZ, shall yield the tongue of thy  
pen,  
That all the songs of thy singing from mouth to mouth men sing?"

*Miss Bell's translation* (No. viii, p. 75).

- (1) "The rose has flushed red, the bud has burst,  
And drunk with joy is the nightingale—  
Hail, Šúfis, lovers of wine, all hail!  
For wine is proclaimed to a world athirst.
- (2) Like a rock your repentance seemed to you;  
Behold the marvel! Of what avail  
Was your rock, for a goblet has cleft it in two!
- (3) Bring wine for the King and the slave at the gate!  
Alike for all is the banquet spread,  
And drunk and sober are warmed and fed.
- (4) When the feast is done and the night grows late,  
And the second door of the tavern gapes wide,  
The low and the mighty must bow the head  
'Neath the archway of Life, to meet what...outside?

<sup>1</sup> See note 1 on previous page. Mr Leaf has here sought to paraphrase the word-play on *bald* ('Yea') and *bald* (Woe) in the original.

- (5) Except thy road through affliction pass,  
None may reach the halting-station of mirth;  
God's treaty: Am I not Lord of the earth?  
Man sealed with a sigh: Ah yes, alas!
- (6) Nor with IS nor IS NOT let thy mind contend;  
Rest assured all perfection of mortal birth  
In the great IS NOT at the last shall end.
- (7) For Assaf's pomp, and the steeds of the wind,  
And the speech of birds down the wind have fled,  
And he that was lord of them all is dead;  
Of his mastery nothing remains behind.
- (8) Shoot not thy feathered arrow astray!  
A bow-shot's length through the air it has sped,  
And then...dropped down in the dusty way.
- (9) But to thee, oh Ḥāfīz, to thee, oh tongue  
That speaks through the mouth of the slender reed,  
What thanks to thee when thy verses speed  
From lip to lip, and the song thou hast sung?"

This one example of three parallel translations will suffice to show generally the style of work of the three translators. Miss Bell's is the least literal, but by far the most poetical, and is a wonderful interpretation of the spirit of the original. Walter Leaf aims especially at exactly reproducing the form (both as regards rhyme and metre), as well as the sense, of the original. Herman Bicknell steers a middle course, making each verse of his translation correspond with its original, but not attempting to preserve the same rhyme throughout the poem.

In view of these and other excellent translations of Ḥāfīz into verse and prose in English and other European languages, I will content myself with quoting here the renderings by Miss Bell and Herman Bicknell of one more ode of Ḥāfīz, which has a certain special interest because it is engraved on his tombstone<sup>1</sup>, and which begins:

مژدهٔ وصل تو کو کز سر جان بر خیزم

طایر قدس و از دام جهان بر خیزم

<sup>1</sup> For a complete translation of the inscription on the tombstone, see the plate facing p. xvi of Herman Bicknell's work above mentioned.

*Bicknell's translation* (p. 227, No. clxiii).

**"Where doth Thy love's glad message echo for my rapt soul**

To rise?

**This sacred bird from the world's meshes yearns to its goal**

To rise.

I swear, wilt Thou Thy servant name me, by all my love sublime

Higher than my desire of lordship o'er space and time

To rise.

Vouchsafe, Lord, from Thy cloud of guidance to pour on me Thy  
rain,

Ere Thou command me as an atom from man's domain

To rise.

Bring minstrels and the wine-cup with thee, or at my tomb ne'er sit:

Permit me in thy perfume dancing from the grave's pit

To rise.

Though I am old, embrace me closely, be it a single night :

May I, made young by thy caresses, at morn have might

To rise!

Arouse thee ! show thy lofty stature,

Idol of winning mien :

Enable me, as soul-reft Ḥáfiz,

From Nature's scene

**To rise!"**

*Miss Bell's translation* (No. xliii, pp. 118-119).

"Where are the tidings of union? that I may arise—

**Forth from the dust I will rise up to welcome thee!**

**My soul, like a homing bird, yearning for Paradise,**

Shall arise and soar, from the snares of the world set free.

When the voice of love shall call me to be thy slave,

I shall rise to a greater far than the mastery

Of life and the living, time and the mortal span:

Pour down, oh Lord! from the clouds of Thy guiding grace

The rain of a mercy that quickeneth on my grave,

Before, like dust that the wind bears from place to place,

I arise and flee beyond the knowledge of man.

When to my grave thou turnest thy blessed feet,

Wine and the lute shalt thou bring in thy hand to me,

Thy voice shall ring through the folds of my winding-sheet,

And I will arise and dance to thy minstrelsy.

Though I be old, clasp me one night to thy breast,

And I, when the dawn shall come to awaken

With the flash of youth on my cheek from thy bosom will rise.



THE TOMB OF HAFIZ AT SHIRAZ

*By kind permission of Professor A. V. Williams Jackson and Messrs Macmillan*



Rise up! let mine eyes delight in thy stately grace!  
 Thou art the goal to which all men's endeavour has pressed,  
 And thou the idol of Hāfīz's worship; thy face  
 From the world and life shall bid him come forth and arise!\*

The tomb of Hāfīz is in a beautiful garden, called after him the "Hāfiziyya," situated near Shīrāz. It was much beautified by Abū'l-Qāsim Bābur<sup>1</sup>, the great-grandson of Tīmūr, when he conquered Shīrāz in 856/1452, the work being entrusted by him to Mawlānā Muhammad Mu'ammad<sup>2</sup>. At a later date (1226/1811) it was further embellished by Karīm Khān-i-Zand, one of the best rulers that Persia has ever had<sup>3</sup>, by whom the present tombstone, a slab of fine alabaster, was contributed. The *Hāfiziyya* is much honoured and much frequented by the people of Shīrāz and by visitors to that city, and the poet's grave is surrounded by the graves of many others who have sought proximity to those illustrious ashes, so that his own words have been fulfilled when he said:

بر سرِ تربتِ ما چون گذری همتِ خواه  
 که زیارتگه زندانِ جهان خواهد شد

"When thou passest by our tomb, seek a blessing, for it shall become a place of pilgrimage for the libertines of all the world."

Before passing on to the mention of other poets, something must be said as to the practice of taking an augury (*tafīḍul*) from the *Dīwān* of Hāfīz which is so prevalent in Persia, where the only other book used for this purpose (and that much more rarely) is the *Qur'ān* itself, just as the ancient Romans used to use Vergil (*Sortes Vergilianæ*). It has been already mentioned that Hāfīz is often entitled *Lisdu'l-Ghayb*

<sup>1</sup> Not the great Bābur who was the great-great-great-grandson of Tīmūr, and who founded the so-called "Mogul Dynasty" in India.

<sup>2</sup> See Dawlatshāh, p. 308 of my edition.

<sup>3</sup> See Sir John Malcolm's *History of Persia*, vol. ii, p. 147.

("The Tongue of the Unseen") and *Tarjumánu'l-Asrár* ("The Interpreter of Mysteries"), and it is generally believed by his fellow-countrymen that, in case of doubt as to the course of action to be pursued, valuable indications may be obtained by opening the *Díwán* at random, after the utterance of suitable invocations, and taking either the first verse on which the eye falls, or the last ode on the open page, with the first line of the succeeding ode. Tables, called *Fál-náma*, comprising a number of squares (always a multiple of some number such as 7 or 9) each containing one letter are also employed for the same purpose; and one of these, with instructions for its use, is often prefixed to Oriental editions of the *Díwán*<sup>1</sup>. These tables, however, in spite of their mysterious and impressive appearance, only give a very limited number of answers—seven when the squares are a multiple of seven, nine when they are a multiple of nine, and so on; and as Lane has well observed, in speaking of similar squares used by the Egyptians, in consequence of the view prevailing in the East generally that, if in doubt, it is better, as a rule, to refrain from action, a majority of the answers provided for are generally distinctly discouraging or of a negative character, and only a few encouraging.

The table referred to in the last foot-note comprises  $15 \times 15 = 225$  squares, each containing one letter. Nine hemistichs each containing 25 letters are chosen ( $9 \times 25$  also = 225). In the first square is placed the first letter of the first hemistich; in the second square the first letter of the second hemistich, and so on to the ninth square, in which is placed the first letter of the ninth hemistich. Next follow the second letters of each hemistich in the same order, the second letter of the first hemistich in the tenth square, the second letter of the second hemistich in the eleventh square, and so on,

<sup>1</sup> A specimen of these tables will be found on p. 233 of the *Bankipore Catalogue*, in the volume consecrated to *Persian Poetry from Firdaws to Háfiz*.



until the table concludes at the 225th square with the last (25th) letter of the last (ninth) hemistich. In using the table, the finger is placed at random on one of the 225 squares, and the letter it contains is written down, and after it, in a circle, the 24 letters obtained by taking each 9th square from the point of departure until the cycle is completed. By beginning at the proper point, these 25 letters give the first hemistich of one of the odes, which can then be readily found in the *Diwān*. The table in question gives the following nine hemistichs, to each of which I have added the second hemistich (not included in the table, but needed to complete the verse), the reference to Rosenzweig's edition, and the English translation.

1. No. 17 in ش. R.-Schw., vol. ii, p. 121.

ما آزموده ایرِ درین شهر بختِ خویش

بیرون کشید باید ازین ورطه رختِ خویش

"We have tried our fortune in this city; we must withdraw our gear from this gulf."

This would supply an answer to one who was hesitating as to whether he should emigrate from the place where he was, or not.

2. No. 62 in مر. R.-Schw., vol. ii, p. 364.

مرحبا طائرِ فرخِ پیِ فرخنده پیام

خبرِ مقدم چه خبرِ یارِ کجا راهِ کدام

"Welcome, O bird of auspicious advent and fortunate message!

Good is thy arrival! What news? Where is the Friend? Which is the road?"

3. No. 57 in مر. R.-Schw., vol. ii, p. 352.

گر ازین منزلِ غریبِ بسویِ خانه روم

دگر آنجا که رومِ عاقل و فرزانه روم

"If I go home from this abode of exile, then, when I go thither, I shall go wisely and sensibly."

This would supply an answer to a traveller or exile who was wondering whether he would not do well to return home.

4. No. 1 in ف. R.-Schw., vol. ii, p. 160.

طالع اگر مدد کند دامنش آورم بکف

گر بکشم زهی طرب ور بکشد زهی شرف

"Should my lucky star aid me, I will lay hold on his skirt ;  
Should I pluck it, O the delight ! And should he slay me, O the honour !"

5. No. 4 in ر. R.-Schw., vol. ii, p. 12.

روی بنیا و وجودِ خودم از یاد ببر

خویش سوختگان را همه گو باد ببر

"Show thy face and take away from my memory all thought of my own existence ;  
Bid the wind bear away all the harvest of those who are burned out !"

6. No. 80 in د. R.-Schw., vol. i, p. 508.

گفتم غیر تو دارم گفتا غمت سر آید

گفتم که ماه من شو گفتا اگر بر آید

"I said, 'I have longing for thee !' She replied, 'Thy longing will come to an end.'  
I said, 'Be thou my Moon !' She replied, 'If it comes off !'"

7. No. 19 in ش. R.-Schw., vol. ii, p. 128.

یا رب آن نو گلِ خندان که سپردی بهمنش

من سپارم بتو از چشمِ حسودِ چمنش

"O Lord, that fresh and smiling rose which Thou didst entrust to me  
I now entrust to Thee from the envious eye of the flower-bed."

8. No. 8 in ز. R.-Schw., vol. ii, p. 64.

بر نیامد از تنهای لبَت کامر هنوز

بر امید جامِ لعلت دُرُدی آشامر هنوز

"My desire hath not yet been fulfilled in respect to my craving for thy lip;  
In the hope of the ruby goblet [of thy mouth] I am still a drainer of dregs."

9. No. 24 in *م*. R.-Schw., vol. ii, p. 270.

خیز تا از در میخانه کشادی طلبیم

در ره دوست نشینیم و مرادی طلبیم

"Arise, that we may seek an opening through the door of the tavern,  
That we may sit in the Friend's path and seek [the fulfilment of] a wish!"

As will be seen, the answers supplied by these vague oracles are often of a somewhat uncertain nature, besides being limited in number to nine. The other method of opening the *Diván* at random gives, of course, much richer results, and there stands on record many a remarkable response, which *si non é vero é ben trovato*. Six of these are recorded at the end (pp. 122-7) of the little treatise entitled *Laṭīfa-i-Ghaybiyya* which has been already mentioned<sup>1</sup>.

The first refers to Shāh Ismā'il the Great, the founder of the Safawī dynasty, who made the Shī'a doctrine the official creed of Persia, and carried his energy so far in this endeavour that he ordered the tombs of persons of suspected orthodoxy or of known Sunnī proclivities to be destroyed. One day, accompanied by a certain ignorant and fanatical priest known as Mullá Magas<sup>2</sup>, he visited the tomb of Ḥāfīz, and Mullá Magas urged him to have it destroyed, alleging (as had been alleged by the poet's contemporaries) that he was unorthodox in belief and dissolute in life. The King thereupon announced his intention of taking an augury from the *Diván* of Ḥāfīz, which opened at the following verse:

جوزا سحر نهاد حمایل برابرم<sup>2</sup> یعنی غلام شاهم و سوگند میخورم<sup>1</sup>

"At dawn Orion displayed his belt before me,  
As though to say, 'I am the King's slave, and this I swear.'<sup>1</sup>"

<sup>1</sup> See p. 300 *supra*.

<sup>2</sup> *Magas* is the Persian for "a fly."

This, it is to be supposed, Sháh Isma'íl took as an expression of the deceased poet's loyalty to himself, and thereupon, well pleased, he again opened the book at random and was confronted by the following verse, which was even more evidently intended for his ecclesiastical companion:

ای مگس حضرت سیمُرخِ نه جولا نکه تُست

عَرَضِ خود میبری و زحمت ما میداری

"O fly (*magas*)! the presence of the Símurgh<sup>1</sup> is no fit place for thy evolutions:

Thou dost but dishonour thyself and vex us!"

After this it may be assumed that Mullá Magas effaced himself

The story referred to above, but not given in the *Latīfa-i-Ghaybiyya*, is that, when Háfız died, some of his detractors objected to his being buried in the Muslim equivalent of consecrated ground, but that, on an augury being taken from his poems to decide the question, the following very appropriate verse resulted:

قدم درِیغ مدار از جنازه حافظ

که کرچه غرقِ کُناهست میروود بهشت

"Withhold not thy footsteps from the bier of Háfız,

For, though he is immersed in sin, he will go to Paradise!"

The second instance given by the *Latīfa-i-Ghaybiyya* refers to another king of the same dynasty, Sháh Ṭahmásp<sup>2</sup>, who one day, while playing with a ring which he valued very highly, dropped it, and, though he caused an exhaustive search for it to be made under the carpets and cushions,

<sup>1</sup> A mythical bird of great size and wisdom and almost or quite immortal, which is supposed, like its Arabian equivalent the *'Anqá*, to dwell in the Mountains of Qáf or of the Alburz, and which played an important part in the legend of Sám and Zál (the grandfather and father of Rustam respectively) as recounted in the *Sháh-náma* of Firdawsí.

<sup>2</sup> There were two Šafawí kings of this name. The first reigned A.D. 1524-1576; the second 1722-1731.

could not find it. An augury taken from Ḥāfīz gave the following result :

دلی که غیبِ نمایست و جامِ جر دارد  
ز خاتمی که دمی کُمر شود چه غم دارد

"What cares a heart which mirrors the Unseen and possesses the Goblet of Jamshīd for a ring which is mislaid for a moment<sup>1</sup>?"

The king clapped his hands on his knees in admiration for the appositeness of this verse, and immediately felt the ring in a fold of his robe into which it had accidentally slipped.

The third anecdote refers to yet another Ṣafawī King, Shāh 'Abbās the Second (A.D. 1642-1667), who obtained the following augury as to a campaign which he was meditating against the province of Ādharbāyjān, of which Tabriz is the capital<sup>2</sup>:

عراق و فارس کز تنی بشعرِ خود حافظ  
بیا که نوبتِ بغداد و وقتِ تبریزست

"Thou hast captured 'Irāq and Fārs by thy verse, O Ḥāfīz :

Come, for it is now the turn of Baghdād and the time for Tabriz."

This decided the king in favour of the campaign, which turned out completely successful.

The fourth anecdote refers to the same king as the last. He had a servant named Siyāwush, whom his fellow-servants, through jealousy and malice, desired to destroy, so that they

<sup>1</sup> The original reference is, of course, to Solomon, whose ring, engraved with "the Most Great Name" of God, whereby he exercised authority over birds, beasts, fishes, the winds, men, and the *jinn*, was stolen for a while by the *jin* Šakhr. The Persians often seek to identify their legendary King Jamshīd or Jam (the Yima of the Avesta) with Solomon, and attribute to the latter the "World-showing Goblet" (*Jām-i-Jahān-numā*) of the former, which, like Alexander's Mirror (*A'tna-i-Sikandar*), revealed to its possessor all that was passing in the world.

<sup>2</sup> This story is more often told of Nādir Shāh. See the *Bankipore Catalogue* (Persian Poetry: Firdawsī to Ḥāfīz), p. 235.

were constantly striving to convince the King that he was worthy of death. The result of an augury from the *Díwán* of Háfiz was this verse :

شاهِ ترکان سخنِ مدعیانِ میشنود<sup>1</sup>

شرمی از مظلمه<sup>2</sup> خونِ سیاوش باد

"The King of the Turks hearkens to the speech of the accusers :  
May he be ashamed of the wrong of [shedding] the blood of Siyá-wush<sup>1</sup>!"

The fifth instance is from the author's own experience. In 1052/1642-3 he reached Ahmad-ábád, then the capital of Gujerát in India, and there made the acquaintance of a certain Kan'an Beg, one of the notables of the place, who had a brother named Yúsuf Beg. The latter, who was in the army of Gujerát, had a little time previously been reported missing in a battle fought near Ahmad-ábád against a hostile force. His brother, Kan'an Beg, was greatly disquieted until the following augury from Háfiz assuaged his anxiety, which was soon afterwards dispelled by his brother's safe return :

یوسفِ گمگشته باز آید بکنعان غمِ مخور<sup>3</sup>

كُلبه<sup>4</sup> احزان شود روزی گلستان غمِ مخور

"Lost Joseph (*Yúsuf*) will return to Canaan (*Kan'an*): grieve not !  
The house of sorrows will one day become a rose-garden : grieve not !"

The sixth and last instance refers to a certain Fath-'Alí Sultán, the son of Imám-qulí Khán, a youth remarkable for his beauty, who was the author's contemporary. One day, flushed with wine, and clad in a green coat (*qabá*) embroidered with gold, he visited the tomb of Háfiz on the day specially set apart for this, which falls in the latter part of the month of Rajab, and while there took an augury from the *Díwán*, which gave the following verse :

<sup>1</sup> See ed. Rosenzweig-Schwannau, vol. i, p. 620, and the note on p. 823, which explains the allusion to the old legend in question.

سر مست با قبای زر افشان چو بگذری<sup>۱</sup>

يك بوسه نذر حافظِ پشمینه پوش گن

"When thou passest by, drunk with wine and clad in a gold-embroidered coat,

Vow one kiss to Ḥāfīz who is clad in wool!"

"What is one kiss?" exclaimed Fath-'Alī; "I promise two kisses!" A week passed ere he revisited the tomb, and took another augury, which was as follows:

گفته بودی که شوم مست و دو بوسه بدهم<sup>۱</sup>

وعده از حد بشد و ما نه دو دیدیم و نه يك

"Thou didst say, 'I will get drunk and give thee two kisses'."

The promise has passed its limit [of time], and we have seen neither two nor even one."

"What are two kisses?" cried the lad; "I promise three kisses!" And again he went away without discharging his vow, and did not return until another week had elapsed, when he again took an augury, and received the following answer:

سه بوسه گز دو لبست کرده<sup>۱</sup> حواله من

اگر ادا نکنی قرضدار من باشی

"Those three kisses which thou didst assign to me from thy two lips, If thou dost not pay them, then thou art my debtor."

Thereupon Fath-'Alī Sulṭān leapt from his seat and imprinted kiss after kiss upon the poet's tombstone.

Other instances of omens taken from the *Dīvān* of Ḥāfīz by the Moghul Emperor Jahāngīr, and recorded in his own handwriting in the margins of a manuscript formerly in his possession, are given in the *Bankipore Catalogue* (Persian Poetry: Firdawsī to Ḥāfīz), pp. 231-52.

<sup>1</sup> *Pashmīna-pūsh* ("clad in wool") is the Persian equivalent of the Arabic *ṣūfil*. See vol. i of my *Lit. Hist. of Persia*, p. 417.

7. *Kamál of Khujand*  
*(Kamālū'd-Dīn b. Mas'ūd).*

Not much is known concerning this poet, who, however, since his verses won the admiration of Háfiz, cannot be passed over. Jámi says<sup>1</sup> that he was a great saint, and that if he deigned to write verse it was to conceal the fullness of his saintly nature and spiritual attainments, to prevent the complete suppression of his exoteric by his esoteric life, and to maintain the position of "servitude" to God against an overmastering tendency to be merged in the Deity; an assertion in support of which he quotes Kamál's verse:

این تکلفهای من در شعر من ' کَلِّمْنِي يَا حَمِيرَايَ مِنْ اَسْت'

"These efforts of mine in my poetry are my 'Speak to me O Humayrá!'"

Kamál's spiritual guide was a certain Khwāja 'Ubaydu-'lláh who resided for some time at Shásh<sup>2</sup>, a place situated like Khujand in Transoxiana. At an unknown but probably fairly early period of his life Kamál migrated to Tabríz, where he made his home, and for which he conceived a great affection. The Jalá'irí Sultán Husayn, son of Uways (776-784/1374-1382) showed him much favour and built for him a monastery or rest-house. Jámi says that when after Kamál's death they entered his private room in this rest-house, they found in it no furniture save a mat of coarse reeds on which he used to sit and sleep, and a stone which served him for a pillow. In Tabríz, where he obtained a great reputation for sanctity,

<sup>1</sup> *Nafahátu'l-uns*, pp. 712-13.

<sup>2</sup> The Prophet Muḥammad, when recovering from the state of exhaustion into which he used to fall after receiving a revelation, was wont to summon his wife 'A'isha to come to his side and talk to him, with the words *Kallimī-ni yā Ḥumayrá*, "Speak to me O little red one!"

<sup>3</sup> Or Chách, the modern Táshkand and ancient Banákat or Fanákat. Cf. pp. 100 and 110 *supra*.



he came under the influence of Shaykh Zaynu'd-Dīn Khwāfī<sup>1</sup>.

In 787/1385 Túqtámish, Khán of Qipchák, raided Tabriz, and, after the fashion of Tímúr and other conquerors of those days, carried off Kamál amongst other learned and pious persons to his own capital, Saráy. There he remained for four years<sup>2</sup>, at the end of which period he returned to Tabriz where he died<sup>3</sup>, according to most authorities, in 803/1400-1. Dawlatsháh places his death in 792/1390, a date which Rieu shows reason for regarding as much too early. A still later date (808/1405-6) is given by the *Majálisu'l-'Ushshák*. On the poet's tomb was inscribed the verse:

كمال از كعبه رفتی بر در یار ' هزارت آفرین مردانه رفتی

"O Kamál! Thou hast gone from the Ka'ba to the door of the Friend  
A thousand blessings on thee! Thou hast gone right manfully!"

During his second sojourn at Tabriz Kamál was patronized by Tímúr's son Míránsháh, who was then governor of Ádharbáyján, and who is said to have given the poet, in return for some fruit which he or his soldiers had eaten from his garden, a sum of a thousand *dtúnars* wherewith to discharge his debts.

The *Díván* of Kamál of Khujand has never, so far as I know, been published, and is not common in manuscript, though copies are to be found in most of the larger collections of Persian books. I possess an undated but well-written and fairly ancient manuscript, from which the following selections are taken.

(1)

كمال از هر مؤه اشكت مگر همزنگ سلمان شد

كه از اشعار مردرد برد معنیهای رنگین را

<sup>1</sup> See pp. 569-72 of Jámí's *Nafahát* and Ibn 'Arabsháh's '*Ajdá'ibul-Maqdúr*, p. 34 of the Calcutta ed. of 1818.

<sup>2</sup> See Rieu's *Pers. Cat.*, pp. 632-3.

<sup>3</sup> The *Atash-kadu* alone says that he died at Yazd.

"O Kamál, have thy tears from every eye-lash assumed the hue of Salmán  
Because he hath stolen from other people's poetry his brilliant ideas?"

(2)

شانه زد باد زلفِ یارِ مرا ' اُصْلَحَ اللَّهُ شَانَهُ أَبَدًا  
تا ببالا تو راست چون الفی ' ما چو لامیر در میانِ بلا  
چشمِ تر بر لبِ تو اولیتر ' که بمروط به بود حلوا  
شد چنان پر ز دردِ تو دلِ ریش ' که نکجد دروخیالِ دوا  
دل مرنجان بدرِ دوست کمال ' فَوَهْ مَا أَلْحَيَاةُ فِيهِ شِفَا

"The breeze combed the tresses of my Friend ; may God keep him in health for ever !

So long as thou art upright in figure like an *alif*, we are like a *lām* in the midst of woe !<sup>1</sup>

The moist eye is best [laid] on thy lips, for sweet-meats are best [eaten] with what is moist.

The wounded heart is so filled with the pain of thy love that the very idea of healing cannot enter it.

Vex not thy heart with grief for the Friend, O Kamál : his mouth is the Water of Life whercin is healing."

(3)

دشوار کشد نقشِ دو ابروی تو نقاش

آسان نتوانند کشیدن دو کمان را

"Hardly can the artist draw the picture of thy two eyebrows ;  
They cannot easily draw a double bow !"

(4)

ایں چه مجلس چه بهشت این چه مقامست اینجا

عمر باقی لبِ ساقی لبِ جامست اینجا

<sup>1</sup> A graceful upstanding figure is compared to the letter *alif* (ا), one bent with age or sorrow to *lām* (ل) or *dāl* (د) *Lām* is the middle letter of the word *bald* (بالا), "woe."

دولتی کز همه بگریخت ازین در نگذشت  
 شادئ کز همه بگریخت غلامست اینجا  
 چون در آئی بطرب خانه ما با غیر دل  
 همه گویند منور غیر که حرامست اینجا  
 ما بهام فلکبیر از بر ما گر بروی  
 بر تو آهسته که جام و لب بامست اینجا  
 نیست در مجلس ما پیشکه و صف نعال  
 شاه و درویش ندانند کدامست اینجا  
 صفت عود همه کرم رو و سوخته ایر  
 بجز از زاهد افروده که خامست اینجا  
 چند پرسی چه مقامست کمال این که تراست  
 این مقام که نه منزل نه مقامست اینجا

"What company, what paradise, what resting-place are here !  
 Lasting life, the tip of the cup bearer, the brim of the goblet are here !  
 That Fortune which fled from all [others] did not pass by this door ;  
 That joy which escaped all is here a servant !  
 When thou enterest our joyous abode with sorrow in thy heart  
 All say, 'Indulge not in sorrow, for it is forbidden here !'  
 We are on the roof of heaven : if thou passest by us  
 Go gently, for here is the glass and the edge of the roof !  
 In our audience-chamber there is neither seat of honour nor threshold<sup>1</sup>;  
 Here King and dervish know not which is which !  
 Like wood of aloes we are all hot-footed and burning,  
 Save the ice-cold ascetic, who is here [accounted] raw.  
 How often, O Kamál, wilt thou ask, 'What station is this which thou  
 possessest?  
 Whose station is this ?' For here is neither abode nor lodging !"

<sup>1</sup> A proverbial expression for what is very precarious. "A glass in a stone-swept way" is another similar idiom.

<sup>2</sup> *Šaff-i-ni'ál* ("the shoe-row") is at the lower part of the room, where the servants stand, and visitors kick off their shoes before stepping on to the raised and carpeted dais.

(5)

مه من عید شد مبارک باد ' عیدی عاشقان چه خواهی داد '  
 عیدی ما و عید ما رخ تست ' عید ما بی رخ تو عید مباد '  
 گفته ' پسر از تو عید دگر ' آه کین وعده هر بعید افتاد '  
 جانرا ز غم روان چو عید رسد ' عید زندانیان کنند آزاد '  
 عید شد بگذر از وعید کمال '  
 عید سازند خاطر همه شاد '

"O Moon of mine, the Festival<sup>1</sup> is come : may it bring thee happiness!  
 What wilt thou give as a festal-gift to thy lovers?  
 Thy cheek is at once our festal-gift and our Festival :  
 Without thy cheek may our Festival be no Festival !  
 Thou hast said : ' I will ask after thee next Festival ' :  
 Alas ! for this promise is of long standing !  
 Deliver my soul from grief since the Festival hath come,  
 For at the Festival they set free captives.  
 The Festival is come : cease to threaten Kamál ;  
 At the festal season they make glad the hearts of all !"

(6)

آفرین بر عبارت تو کمال ' خود ترا اختیار تحسین نیست  
 میوه کز خجند می آرند ' این چنین آبدار و شیرین نیست '  
 "Blessings on thy power of expression, O Kamál !  
 Thou hast, indeed, no choice as to approval.  
 The fruit which they bring from Khujand  
 Is not so sweet and so luscious !"

(7)

درد تو به از دواست ای دوست ' اندوه تو جان فراست ای دوست  
 در یوزه کبر تو از در تو ' جز درد و بلا نخواست ای دوست '  
 با آنکه ز مفلسی ندارم ' چیزی که ترا سزاست ای دوست '

<sup>1</sup> The great Persian festival is the *Nawrúz*, or New Year's Day, which corresponds with the vernal equinox (March 21). The two great festivals of Islám are the *'du'l-Fitr* at the end of Ramaḍān, and the *'du'l-Adhā* on the 10th of Dhu'l-Hijja, the month of the Pilgrimage.

پیش تو نهم دو چشمِ روشن<sup>۱</sup> گویم نظرِ صفاست ای دوست  
 کفّی کُشمت ولی روا نیست<sup>۲</sup> گر دوست کُشد رواست ای دوست  
 دل هرچه بوصفِ قامتت گفت<sup>۳</sup> آورد خدای راست ای دوست  
 کردم بقدر تو این غزل راست  
 بنویس کمالِ راست ای دوست

"Thy pain is better than balm, O Friend !  
 Thy sorrow enlargeth the soul, O Friend !  
 He who begs of thee at thy door  
 Seeks naught but pain and calamity, O Friend !  
 Notwithstanding that through poverty I have not  
 Aught which is worthy of thine acceptance, O Friend.  
 I will lay before thee my two bright eyes,  
 I will say, 'It is the gaze of sincerity, O Friend !'  
 Thou didst say, 'I will slay thee,' but this is not right :  
 Is it right that a friend should slay, O Friend ?  
 Whatever the heart said in praise of thy stature  
 God brought true (*or* straight), O Friend !  
 Straight have I made this ode to thy stature :  
 Write, 'It is by Kamál,' O Friend !"

Kamál is, so far as I know, the only poet who endeavours as far as possible to make all his odes of a uniform length, namely seven verses, as he expressly declares in the two following fragments :

(8)

مرا هست اکثر غزل هفت بیت<sup>۱</sup>، چو گفتارِ سلمان نرفته ز یاد  
 چو حافظ همی خواندش در عراق<sup>۲</sup>، بلند و روان همچو سبعِ شِداد<sup>۳</sup>  
 به بنیاد هر هفت چون آسمان<sup>۴</sup>، گزین جنسِ بیتی ندارد عباد<sup>۵</sup>

"My odes are for the most part seven verses,  
 Not forgotten like the utterance of Salmán.  
 When Háfiṣ recites them in 'Iráq  
 Fluently and aloud, [they are] like 'the seven hard ones';  
 All seven [are] like heaven in their foundation,  
 And of such sort 'Imád [of Kirmán] has not a single verse."

<sup>۱</sup> The "Seven Lean Years" are so called in the *Súratu Yúsuf* (*Qur'án*, xii, 48). In another passage (lxxviii, 12) the same expression is used of the Seven Heavens, which is the meaning intended here.

(9)

هفت بیت آمد غزلهای کمال  
 پنج گنج از لطف آن عشرِ عشر  
 هفت بیتیهایی یاران نیز هست  
 هر یکی پاک و روان و دل پذیر  
 لیک از آن هفتشان حک کردنی است  
 چار بیت از اول و سه از اخیر

"The odes of Kamál are seven verses ;  
 Of the grace thereof the 'Five Treasures'<sup>1</sup> are but a tenth part.  
 There exist also poems of seven verses by some of my friends,  
 Each one of which is limpid and fluent and charming,  
 But of every seven of them there should be erased  
 Four verses from the beginning and three from the end !"

(10)

چو دیوانِ کمال افتد بدست  
 نویس از شعر او چندانکه خواهی  
 خیمالاتِ غریب و لفظ و حرفش  
 اگر خواهی که در پایی گاهی  
 ز هر لفظش روان مکن در چو خامه  
 بهر حرفی فرو رو چون سیاهی

"When the Diwán of Kamál falls into thine hand  
 Copy of his poetry as much as thou wilt.  
 If thou wishest to understand aright  
 His rare ideas and expressions and words  
 Do not pass swiftly over each word like the pen,  
 But dive down into every letter like the ink."

<sup>1</sup> This (*Panj Ganj*) is the title given to the Five Romantic Poems of Niẓām of Ganja.

## (11)

دو گمانند در جهان مشهور<sup>۱</sup> یکی از اصفهان یکی ز خُجَند<sup>۲</sup>  
این یکی در غزلِ عدیدِ المثل<sup>۳</sup> و آن دگر در قصیده بی مانند<sup>۴</sup>  
فی المثل در میان این دو کمال<sup>۵</sup> نیست فرقی مگر بموئی چند<sup>۶</sup>

"There are two Kamáls famous in the world,  
One from Isfahán<sup>1</sup> and one from Khujand.  
This one is incomparable in the ode,  
And that one unrivalled in the elegy.  
Between these two Kamáls, in a manner of speaking,  
There is no more than a few hairs' breadths' difference!"

## (12)

یکی شعر سلمان ز من بنده خواست<sup>۱</sup>  
که در دفترم ز آن سخن هیچ نیست<sup>۲</sup>  
بدو دادم آن گفتهای جواب<sup>۳</sup>  
کز آن سان دُرّی در عدن هیچ نیست<sup>۴</sup>  
من از بهر تو می نوشتم ولی<sup>۵</sup>  
سخنهای او بیش من هیچ نیست<sup>۶</sup>

"Salmán requested from me a poem, saying, 'In my album there is no specimen of that verse.'

I gave him those answering words like unto which [in value] is no pearl in [the Sea of] Aden.

I wrote them for thee, but his words are naught in my sight."

## (13)

بها آن صوئعِ بهریده بینی<sup>۱</sup> بغیر از عجز و مسکینی ندارد<sup>۲</sup>  
ن شاید جرمِ خود بینی برو بست<sup>۳</sup> که آن بیچاره خود بینی ندارد<sup>۴</sup>  
"That Šóff with his nose cut off hath nothing for us but helplessness and humility;

One cannot accuse him of the fault of self-conceit (*khud-bíní*),  
For the poor wretch hath not even a nose (*khud bíní na-dárad*)<sup>2</sup>!"

<sup>1</sup> Some account of Kamálu'd-Din of Isfahán, called "the Creator of [new] ideas" (*Khalláq'u'l-Ma'díní*), will be found in vol. ii of my *Literary History of Persia* (pp. 540-42).

<sup>2</sup> The whole point of this verse lies in the untranslatable word-play on *khud-bíní*.

Two or three "fragments" are addressed to a certain *Háfiz*, who, however, appears to be a minstrel or harper of that name, not the celebrated poet of Shíráz. The following, however, almost certainly alludes to the contemporary poet 'Aṣṣār of Tabriz<sup>1</sup>:

(14)

عاقبت عصار مسکین مُرد و رفت<sup>2</sup>

خونِ دیوانها بگودن بُرد و رفت<sup>3</sup>

"At length poor 'Aṣṣār died and departed: he took upon his neck the blood of the courts<sup>3</sup> and departed."

(15)

The following fragment, to which Rieu refers<sup>4</sup>, contains an allusion to an historical event, *viz.* the invasion of Túq-támish:

گفت فرهاد ما بمیر ولی<sup>5</sup> که رشیدیه را کنیم آباد

زر بتبریزیان بآجر و سنگ<sup>6</sup> بدهیم از برای این بنیاد

بود مسکین بشغلِ کوه کُنی<sup>7</sup> که زمورانِ کوه و دشت زیاد

لشکرِ پادشاه تو قتمیش<sup>8</sup> آمد و هاتف این ندا در داد

لعلِ شیرین نصیبِ خسرو شد<sup>9</sup> سنگِ بیهوده می کند فرهاد

"Our Farhád said to Mír Walí, 'Let us restore the Rashídiyya<sup>4</sup> quarter; Let us give gold to the Tabrízís for bricks and stone for this building.'

The poor fellow was busy with his hill-piercing when, more numerous than the ants of the mountain and the plain,

<sup>1</sup> Some account of him will be found in Ouseley's *Notices of the Persian Poets*, pp. 201-226, and another notice by Fleischer in the *Z.D.M.G.*, xv, 389-396. The date of his death is variously given as A.H. 779 and 784 (A.D. 1377-8 and 1382-3).

<sup>2</sup> I do not understand these words, which suggest that 'Aṣṣār was put to death.

<sup>3</sup> *Pers. Cat.*, p. 633.

<sup>4</sup> This was the quarter of Tabriz originally built by the great minister and historian Rashídu'd-Dín Faḡlu'lláh. See pp. 70-71 *supra*.



The army of King Túqtámish arrived, and the Unseen Voice thus cried :

'Shírin's ruby [lip] became the portion of Khusraw [Parwiz],  
While Farhád vainly pierces the rock!'<sup>1</sup>"

The following fragment refers to the poet Humám of Tabríz (a contemporary of Sa'dí) and contains an "insertion" (*Tadmín*) or citation from his poems :

(16)

گفتم از مصرِ معانی بغرستم بتو باز  
نکته چند که آید بدهانت چو شکر  
باز ترسیدم ازین نکته که کوئی چو هُمام  
شکر از مصر بتبیریز میآرید دگر

"I said, 'From the region [or Egypt] of ideas I will send thee  
A few sweet trifles which will be like sugar in thy mouth':  
Again I feared this criticism, that thou mightest say like Humám  
'Do not again bring sugar from Egypt to Tabríz!'"

Other fragments contain allusions to Nizámí and Sa'dí, while one is addressed to a poet named Ma'jarí of Samarqand, and the following to another (presumably a contemporary rival) called Ma'ádhí :

(17)

دعای من این است در هر نیازی  
بخلوت که یا ملجای یا معادی  
نکه دار اصحاب ذوق و طرب را  
ز چنگِ ملاطی و شعرِ معادی

"This is my petition in my every private prayer, 'O my Succour and  
my Refuge,  
Save all people of taste and lovers of music from the harp of Maláfi  
and the poetry of Ma'ádhí!"

<sup>1</sup> The allusion in the last verse is to the well-known romance of Khusraw and Shírin.

(18)

The following is a rather original and pretty conceit :

ز چیست قهقهه شیشهای می دانی  
بریش محتسب شهر می کند خنده

"Knowest thou what is the cause of chuckling of the wine-bottles?  
They are laughing at the beard of the town-constable!"

(19)

The following fragment seems to show that Kamál's odes were not collected into a *Diwán* until after his death:

گفت صاحب‌دلی بمن که چراست  
که ترا شعر هست و دیوان نیست  
گفتم از بهر آنکه چون دکران  
سحن من بُر و فراوان نیست  
گفت هر چند گفته تو گیس  
کمتر از گفتهای ایشان نیست

"A certain man of discernment said to me, 'Why is it  
That thou hast [composed] poetry, yet hast no *Diwán*?'  
I replied, 'Because, like some others,  
My verse is not copious and abundant.'  
He said, 'Although thy verse is scanty [in amount]  
It is not less [in value] than their utterances.'"

As is so often the case with Persian poets, Kamál's fragments are much more intimate and personal, and contain more allusions to contemporary events and persons (though for lack of fuller knowledge these allusions must often remain obscure) than his odes; and for this reason I have here quoted them to a disproportionate extent.

#### 8. *Maghribí*

(*Muhammad Shírin Maghribí of Tabriz*).

Of the life and circumstances of Maghribí, one of the most thorough-going pantheistic poets of Persia, little is known, though notices of him are given

Maghribí

by most of the biographers<sup>1</sup>. He is generally stated to have died in 809/1406-7 at Tabriz at the age of sixty years, so that he must have been born about 750/1349-1350; but by a minority of the biographers his death is placed two years earlier. The learned modern historian Riḍā-qulī Khān states that he was born at Nā'in, near Īsfahān, and buried at Īṣṭahbānāt in Fārs, but he is generally reckoned a native of Tabriz. His poetical name Maghribī is said to be due to the fact that he travelled in the Maghrib (N.W. Africa), where he was invested with the dervish cloak (*khirqā*) by a Shaykh who traced his spiritual pedigree to the great Maghribī mystic Shaykh Muhiyyu'd-Dīn ibnu'l-'Arabī, whose thought even at the present day has a great influence in Persia, and whose Persian disciples, poets like 'Irāqī, Awḥadu'd-Dīn, Maghribī and even the later Jāmī, are conspicuous for their thorough-going pantheism. Of Maghribī Riḍā-qulī Khān truly says in his *Majma'u'l-Fuṣahā*:

مذهبش وحدت وجودست و مشربش لذت شهود و بهجز يك معنى  
در همه گفتارش نتوان يافت<sup>2</sup> ترجيعات و غزلياتش همه مشحون  
بحقايق توحيدست<sup>3</sup>

"His doctrine is the Unity of Being (Pantheism), and his inspiration the rapture of Vision<sup>3</sup>, nor can one find throughout all his verse aught save this one idea. His *tarjī*-bands and *ghazals* are all filled with the verities of the true Unitarianism<sup>3</sup>."

Maghribī is said by Jāmī and other biographers to have been personally acquainted with the poet last discussed, Kamāl of Khujand, which is probable enough, since the

<sup>1</sup> Jāmī's *Nafahātu'l-uns*, p. 713; *Atash-kada* and *Haft Iqlīm*, under Tabriz; *Īḡabū's-Siyar*, vol. iii, pt. 3, p. 91; *Majma'u'l-Fuṣahā*, vol. ii, p. 30; *Riḍādu'l-'Arifin*, pp. 134-5. There is no mention of Maghribī in Dawlatshāh's *Memoirs of the Poets*.

<sup>2</sup> I.e. of beholding the infinite manifestations of the Divine Beauty in the beautiful things of the Phenomenal World.

<sup>3</sup> Formal or exoteric Unitarianism is the declaration that there is only One God; esoteric Unitarianism is the conviction that there is only One Being who really exists.

two were contemporaries and spent at any rate a considerable part of their lives at Tabriz. On one occasion he is said to have found fault with the following verse of Kamál's on the ground that it evidently referred to material charms and was not susceptible of a mystical interpretation<sup>1</sup>:

چشم اگر اینست و ابرو این و ناز و شیوه این

الوداع ای زهد و تقوی الفراق ای عقل و دین

"If eyes be such, and eyebrows such, and charm and coquetry such,  
Farewell, abstinence and piety! Good-bye, reason and religion!"

Kamál, hearing this, sought an interview with Maghribí, and said: "[The Persian] *chashm* is [equivalent to the Arabic] '*ayn*'<sup>2</sup>; so it may be that in the language of allusion it is to be interpreted as the Eternal Essence (*'Ayn-i-Qadím*), which is the Divine Personality. So also [the Persian] *abru* is [equivalent to the Arabic] *hájib*<sup>3</sup>, so it may be that it may be taken as alluding to the Divine Attributes, which are the veil of the Essence." Maghribí, on hearing this explanation, apologized and withdrew his criticism. If it be true, however, as stated by Rieu<sup>4</sup>, that Kamál superseded Maghribí in the favour of Tímúr's son Míránsháh, the Governor of Ádharbáyján, it is possible that the relations of the two poets were not of the most cordial character.

As the above particulars practically exhaust the little we know of Maghribí's life, we may now pass on to his poetry, which is represented by a comparatively small *Díván*, comprising for the most part odes (*ghazaliyyát*) with a few *tarjî'*-bands and quatrains. It has been several times lithographed in Persia<sup>5</sup>, and I also possess a good and well-written, but undated, manuscript. The lithographed

<sup>1</sup> *Nafahát*, p. 714.

<sup>2</sup> Both mean "eye," but '*ayn*' in Arabic also means the exact counterpart of a thing, or its essence.

<sup>3</sup> Both mean "eyebrow," but *hájib* also means a veil or curtain.

<sup>4</sup> *Pers. Cat.*, p. 633.

<sup>5</sup> I have two editions, dated A.H. 1280 and 1287 (A.D. 1863-4 and 1870-1) respectively.

edition comprises 153 smallish pages each containing 17 lines, and the total number of verses may be estimated at about 2300. The poems, so far as I have examined them, are entirely mystical, and contain no allusions to the poet's life and times. The following specimens are typical:

## (1)

خورشیدِ رخت چو کشت پیدا ' ذراتِ دو کَوْن شد هویدا '  
 مهرِ رخِ تو چو سایه انداخت ' زان سایه پدید کشت اشیا '  
 هر ذره ز نورِ مهرِ رویت ' خورشیدِ صفت شد آشکارا '  
 هر ذره بمهرِ کشته موجود ' هر مهرِ بذره کشت پیدا '  
 دریای وجود موج زن شد ' موجی بگند سوی صحرا '  
 آن موج فرو شد و بر آمد ' در کسوت و صورتی دلآرا '  
 بر رسته بنفشه ' معانی ' چون خطِ خوشِ نگارِ رعنا '  
 بشکفته شقایقِ حقایق ' بنموده هزار سرو بالا '  
 این جمله چه بود عینِ آن موج ' و آن موج چه بود عینِ دریا '  
 هر جزو که هست عینِ کل است ' پس کل باشد سراسر اجزا '  
 اجزا چه بود مظاهرِ کل ' اشیا چه بود ظلالِ اسما '  
 اسما چه بود ظهورِ خورشید ' خورشیدِ جمالِ ذاتِ والا '  
 صحرا چه بود زمینِ امکان ' کانت کتابِ حقِ تعالی '  
 ای مغربی این حدیث بگذار '  
 سرِ دو جهان مکن هویدا '

- " When the Sun of Thy Face appeared, the atoms of the Two Worlds became manifest.  
 When the Sun of Thy Face cast a shadow, from that shadow Things became apparent.  
 Every atom, through the Light of the Sun of Thy Countenance, became manifest like the Sun.  
 The atom owes its existence to the Sun, while the Sun becomes manifest through the atom.

The Ocean of Being was tossed into waves ; it hurled a wave towards the shore.

That wave sunk and rose in some heart-delighting raiment and form. Like violets the Ideas sprung up like the pleasant down on some fair beauty's face.

The anemones of the [Eternal] Realities blossomed ; a thousand tall cypresses appeared.\*

What were all these? The counterpart of that Wave ; and what was that Wave? Identical [in substance] with the Ocean.

Every particle which exists is identical with the whole ; then is the whole altogether the parts.

What are the parts? The manifestations of the All ; what are things? The shadows of the Names.

What are the Names? The revelation of the Sun, the Sun of the Beauty of the Supreme Essence.

What is the Shore? The land of Contingent Being, which is the Book of God Most High.

O Maghribi, cease this discourse : do not make plain the Mystery of the Two Worlds !"

(2)

ای جمله جهان در رخ جانبخش تو پیدا'

وی روی تو در آینه' کون هویدا'

تا شاهدِ حسنِ تـو در آئینه نظر کرد'

عکسِ رخِ خود دید بشد واله و شیدا'

هر لحظه رخت داد جمالِ رخِ خود را'

بر دیده' خود جلوه بصد کسوتِ زیبا'

از دیده' عشاق برون کرد نگاهی'

تا حسنِ خود از روی بُتان کرد تماشا'

رویت ز پی جلوه‌گری آینه' ساخت'

آن آینه‌را نام نهاد آدم و حوّا'

حسنِ رخِ خود را بهم روی در او دید'

ز آن‌روی شد او آینه' جمله' اسما'

ای حسنِ تو بر دیده<sup>۱</sup> خود کرده تجلی<sup>۱</sup>  
 در دیده<sup>۱</sup> خود دیده عیان چهره<sup>۱</sup> خود را<sup>۱</sup>  
 چون ناظر و منظور توئی غیر تو کس نیست<sup>۱</sup>  
 پس او چه سبب گشت پدید این همه غوغا<sup>۱</sup>  
 ای مغربی آفاق پر از ولوله کرد<sup>۱</sup>  
 سلطانِ جمالِ چو زند خیمه بصر را<sup>۱</sup>

"O Thou in whose life-giving Face all the Universe is manifest,  
 And O Thou whose Countenance is apparent in the Mirror of the  
 Universe!

Since the Darling of Thy Beauty looked in the Mirror  
 And saw the reflection of his face, he became wild and mad [with  
 love].

Every instant Thy Countenance displays the beauty of its features  
 To its own eyes, in a hundred fair vestments  
 It looked forth from lovers' eyes

So that it beheld Its Beauty in the faces of Idols<sup>1</sup>.

Thy Face wrought a Mirror for Its self-display,

And called that Mirror 'Adam and Eve'

He beheld the Beauty of His Face in every face through him<sup>2</sup>,

Therefore hath he<sup>1</sup> become the Mirror of all the Names.

O Thou whose Beauty hath shone forth to Thine own eyes,

And who hast plainly seen Thy Face in Thine own eyes,

Since Thou art at once the Seer and the Seen, there is none other  
 than Thee :

Wherefore, then, hath all this strife become apparent ?

O Maghrībī, the horizons are filled with clamour

When my King of Beauty pitches His tent in the Plain ! \*

<sup>1</sup> *I.e.* beautiful persons. Both *sanam* ("idol") and *nigdr* ("picture")  
 are constantly used in this sense. The same mea is also expressed in  
 the following well-known quatrain attributed to 'Umar-i-Khayyām :—

بُت گفت بپهرست کای عابدِ ما<sup>۱</sup>  
 دانی ز چه روی گشته ساجدِ ما<sup>۱</sup>  
 بر ما بجمالِ خود تجلی کردست<sup>۱</sup>  
 آن شخص که ز بُتِ ناظرِ ای شاهدِ ما<sup>۱</sup>

\* In both cases Adam is meant.

(8)

ای مرکز و مدار وجود و محیط جود  
وی همچو قطب ثابت و چون چرخ بی ثبات  
گر سوی تو سلام فرستم توئی سلام  
ور بر تو من صلات فرستم توئی صلات  
کس چون دهد ترا بتو آخر بگو مرا  
ای تو ترا مزگی و ای تو ترا زکات  
یا اشمیل المظاهر یا اکمل الظهور  
یا بروزخ البرزخ یا جامع القاتات  
یا اجمل الجمال و یا املح الملاح  
یا الطف اللطایف یا نکته النکات  
هر درد و هر دوائی و هر حزن و هر فوج  
هر قفل و هر کلیدی و هر حبس و هر نجات  
هر کنج و هر طلسمی و هر جبر و هر روان  
هر اسیر و هر مستی و هر ذات و هر صفات  
هر مغربی و مغرب و هر مشرقی و شرق  
هر عرش و فرش و عنصر و اطلاق و هر جهات

"O Centre and Pivot of Being, and Circumference of Bounty,  
O Fixed as the Pole, and Fickle as the Sphere!  
If I send greetings to Thee, Thou art the greeting,  
And if I invoke blessings on Thee, Thou art the blessing!  
How can any one give Thee to Thyself? Tell me now,  
O Thou who art Thine own alms-giver and Thine own alms!  
O Most Comprehensive of Manifestations, and Most Perfect in  
Manifestation,  
O Gulf of gulfs, and O Combiner of diversities!  
O most Beauteous of the beautiful, and O most Fair of the fair,  
O most Gracious of the graceful, O most Subtle of subtleties!  
Thou art at once both the Bane and the Balm, both Sorrow and Joy,  
Both Lock and Key, both Prison and Deliverance!"



Thou art both the Treasure and the Talisman, both Body and Soul,  
Both Name and Named, both Essence and Attribute !  
Thou art both Western (*Maghribi*) and West, both Eastern and East,  
Alike Throne, and Carpet, and Element, and Heavens, and Space !"

(4)

ای از دو جهان نهان عیان کیست  
وی عین عیان پس این نهان کیست  
آن کس که بصد هزار صورت  
هر لحظه همی شود عیان کیست  
و آن کس که بصد هزار جلوه  
بنمود جمال هر زمان کیست  
گوئی که نهانم از دو عالم  
پیدا شده در یکان یکان کیست  
گفتی که همیشه من محو شوم  
گویا شده پس بهر زبان کیست  
گفتی که ز جبر و جان برونم  
پوشیده لباس جبر و جان کیست  
گفتی که نه اینم و نه آنم  
پس آنکه بود هر این هر آن کیست  
ای آنکه گرفتارم کرانه  
بالله تو بگو درین میان کیست  
آن کس که همی کند تجلی  
از حسن و جمال دلبران کیست  
و آن کس که نمود حسن خود را  
و آشوب فگنده در جهان کیست  
ای آنکه تو مانده در گمانی  
نا کرده یقین که در کجاست  
از دیده مغربی نهان شو  
وز دیده او بین عیان کیست

"O [Thou who art] hidden from both worlds, who is He who is  
 apparent?  
 And O [Thou who art] the Essence of the Apparent, who then is the  
 Hidden One?  
 Who is that One who in a hundred thousand forms  
 Is apparent every moment?  
 And who is that One who in a hundred thousand effulgences  
 Showeth forth His Beauty every moment?  
 Thou sayest, 'I am hidden from the Two Worlds':  
 Who then is He who appeareth in each and all?  
 Thou didst say, 'I am always silent':  
 Who then is He who speaketh in every tongue?  
 Thou didst say, 'I stand outside body and soul':  
 Who then is He who clothes himself in the garment of body and  
 soul?  
 Thou didst say, 'I am neither this one nor that one':  
 Who then is He who is both this one and that one?  
 O Thou who hast withdrawn apart,  
 I conjure Thee by God tell me who is in the midst?  
 Who is He whose effulgence shines forth  
 From the beauty and comeliness of the charmers of hearts?  
 And who is He who hath shown His beauty  
 And who hath cast turmoil into the world?  
 O thou who remainest in doubt,  
 Not knowing certainly who lurks in thy doubt,  
 Be hidden from the eyes of Maghribi,  
 And see who is apparent through his eyes!"

## (5)

The opening lines of the following poem strike an almost Christian note:

آن کس که نهان بود ز ما آمد و ما شد  
 و آن کس که ز ما بود و شما ما و شما شد  
 سلطان بر تخت شاهی کرد تنزل  
 با آنکه جز او هیچ شاهی نیست گدا شد  
 آن کس که ز فقر و ز غنا هست منزّه  
 در کسوت فقر از پی اظهار غنا شد

هرگز که شنیده است ازین طرفه که يك کس  
 هر خانه، خویش آمد و هر خانه خدا شد  
 آن گوهر پاکیزه و آن درِ یگانه  
 چون جوش بر آورد زمین کشت و سبا شد  
 در کسوتِ چونی و چرائی نتوان گفت  
 کآن دلبر بیچون و چرا چون و چرا شد  
 بنمود رخ ابروی وی از ابروی خوبان  
 تا هر صفت ماه نو انکشت نما شد  
 در کاشنِ عالم چو سی سرو و چو لاله  
 هر سرخ کلاه آمد و هر سبز قبا شد  
 آن مہرِ سپهرِ ازلی کرد تجلی  
 تا مغربی و مشرقی و شمس وضیا شد

"That One who was hidden from us came and became us,  
 And He who was of us and you became us and you.  
 The King of the topmost throne of Sovereignty condescended,  
 And, notwithstanding that there is no King save Him, became a  
 beggar.

He who is exempted from poverty and wealth  
 Came in the garb of poverty in order to show forth [true] riches.  
 Who hath ever heard aught stranger than this, that one and the same  
 person

Became both his own house and his own householder?  
 That pure substance and that peerless pearl  
 When it germinated became earth and heaven.  
 Into the raiment of 'how-ness' and 'why-ness' one cannot say  
 How and why that 'how-less' and 'why-less' Charmer of hearts  
 entered.

His eyebrow revealed itself from the eyebrows of the beautiful,  
 Until it was pointed at by every finger, like the new moon.  
 In the garden of the Universe, like the straight cypress and the  
 anemone,

He became both red-capped and green-robed.  
 That Sun of the Eternal Sphere shone forth  
 So that it became Western (*Maghrîbî*) and Eastern, Sun and Light.'

(8)

طریقِ مدرسه و رسمِ خانقاه مه‌رس،  
 ز راه و رسمِ گذرِ کن طریق و راه مه‌رس،  
 طریقِ فقر و فنا پیش گیر و خوش لب‌باش،  
 ز پس نظر مکن و غیرِ پیشگاه مه‌رس،  
 ز تنگنای جسد چون برون نبی قدمی،  
 بجز حظیره قدسی و پادشاه مه‌رس،  
 ز اهل فقر و فنا پرس ذوق فقر و فنا،  
 از آنکه هست گرفتارِ مال و جاه مه‌رس،  
 چو چترِ شاه عیان گشت طوقِ هر خاست،  
 تو شاه‌را دگر از لشکر و سپاه مه‌رس،  
 چو پا بصدق نهادی و ترکِ سر کردی،  
 اگر کلاهِ ربان‌دست از کلاه مه‌رس،  
 چو نیست حالِ من ای دوست بر تو پوشیده،  
 دگر چگونگیِ حالِ از گواه مه‌رس،  
 گناهِ هستی او محو کن چو محو توئی،  
 گناهِ هستی او دیگر از گناه مه‌رس،  
 چو مغربی برت ای دوست عذر خواه آمد،  
 بلطف در گذر از چرخِ عذر خواه مه‌رس،

"Ask not the road to the College or the customs of the Monastery;  
 Pass by road and custom; ask not about way and road.  
 Adopt the path of [religious] Poverty and Annihilation, and be happy;  
 Look not behind thee, and ask not save of what lies before.  
 When thou steppest forth from the narrow cell of the body  
 Ask not save of the Holy Precincts and of the King.  
 Ask about the delights of Poverty and Annihilation from those who  
 have tasted them;  
 Ask not of him who is the slave of wealth and rank.

When the Royal Umbrella appears, acclamation arises :  
 Ask no longer then about the King from the army and the host !  
 When thou hast stepped forth in sincerity and staked thy head,  
 Ask not of thy cap, if they steal it of thee.  
 Since my state, O Friend, is not hidden from thee  
 Do not again enquire of my state from witnesses.  
 Wipe out the sin of his existence, since thou thyself art obliterated ;  
 Do not again ask of sin concerning the sin of his existence !  
 O Friend, since Maghribi hath come to Thee to make his excuses  
 Overlook in Thy Grace, and ask not concerning the sin of him who  
 apologizes !"

## (7)

از خانقاه و صومعه و مدرسه رستمیر  
 در کوی مغان با می و معشوق نشستیم  
 سجاده و تسبیح بیکسوی فکندیدیم  
 در خدمت ترسایچه زُتار بستیم  
 در مصطبه‌ها خرقه سالوس دریدیم  
 در میکنده‌ها توبه سالوس شکستیم  
 از دانه تسبیح شمردن برهیدیم  
 وز دام صلاح و ورع و زهد بچستیم  
 در کوی مغان نیست شدیر از همه هستی  
 چون نیست شدیر از همه هستی همه هستیم  
 زین پس مطلب هیچ ز ما دانش و فرهنگ  
 ای عاقلِ هشیار که ما عاشق و مستیم  
 المنة لله که ازین نفس پرستی  
 رستمیر بکلی و کنون باده پرستمیر  
 ما مست و خرابیر و طلبکار شرابیم  
 با آنکه چو ما مست و خرابست خوشتیم  
 تا مغربی از مجلس ما رخت بدر برد  
 او بود حجاب ره ما رفت پرستمیر

"We have escaped from the Monastery, the Chapel and the College,  
And have settled in the quarter of the Magians with Wine and the  
Beloved.

We have cast aside the prayer-mat and the rosary,  
We have girt ourselves with the pagan girdle<sup>1</sup> in the service of the  
Christian child.

On the benches [of the Wine-house] we have torn up the dervish-  
cloak of hypocrisy;

In the taverns we have broken our hypocritical repentance.

We have escaped from counting the beads of the rosary;

We have sprung forth from the snares of virtue, piety and asceticism.

In the quarter of the Magians we became annihilated from all exist-  
ence:

Having become annihilated from all existence, we have become all  
existence.

Hereafter seek not from us any knowledge or culture,

O wise and sensible friend, for we are lovers and intoxicated!

Thanks be to God that from this worship of self

We are wholly delivered, and are now worshippers of wine.

We are drunkards, wastrels, seekers of wine,

And we are most at ease with him who is, like ourselves, drunk and  
ruined.

Since Maghribi has removed his baggage from our assembly

And has departed (for he was the barrier in our path), we are free!"

(8)

قطره از قعر دریا در مزن<sup>1</sup>

ذره از مهر والا در مزن<sup>1</sup>

مرد امروزی هم از امروز کوی<sup>1</sup>

از پری و دی و فردا در مزن<sup>1</sup>

چون نمی دانی زمین و آسمان<sup>1</sup>

بیش ازین از زهر و بالا در مزن<sup>1</sup>

چون اصول طبع موسیقیت نیست<sup>1</sup>

از تننا و زنا و تانا در مزن<sup>1</sup>

<sup>1</sup> The *Zunndr* (Zonarum), regarded by the Muslim poets as the symbol of misbelief, represents the *Kushk*, or "Kosti," of the Zoroastrians, the sacred thread of the Brahmins, and presumably the cord worn round the waist by Christian monks.

در گذر از نفی و اثبات ای پسر  
 هیچ از الّا و از لا در مزن  
 گر بگویند که جان را کن فدا  
 رو فدا کن جان خود را در مزن  
 تا نمی دانی من و ما را که کیست  
 باش خاموش از من و ما در مزن  
 هیچو آدم علم اسرار حق  
 تا نگیری هیچ از اسرار در مزن  
 آنکه عین جبهه اشیا کشته است  
 مغربی را گفت از اشیا در مزن

"Thou art but a drop : talk not of the depths of the Ocean ;  
 Thou art but a mote : talk not of the high Sun !  
 Thou art a man of to-day : talk then of to-day ;  
 Do not talk of the day before yesterday and yesterday and to-morrow !  
 Since thou knowest not earth and heaven  
 Talk no more of below and above !  
 Since thou hast not the elements of musical talent  
 Talk not of *land*, *nd* and *lind* !  
 Cease, O my son, from denial and affirmation ;  
 Talk not of '*except*' and '*no*' !<sup>1</sup>  
 If they bid thee lay down thy life,  
 Go, lay down thy life, and talk not !  
 Until thou knowest who 'I' and 'We' are  
 Be silent ! talk not of 'I' and 'We' !  
 Until, like Adam, thou receivest from God the Science of the Names  
 Do not talk about the Names !  
 He who hath become the Counterpart of all Things  
 Hath said to Maghrībī, 'Speak not of Things !'"

The above specimens should suffice to give a fair idea of Maghrībī's thought and style. He belongs essentially to the same class of mystical poets as Saná'ī, Shams-i-Tabriz

<sup>1</sup> Or, as we might say, "of sol, fa, re," or "ta, ta-at, ta-te," or "of crotchets, minims and quavers."

<sup>2</sup> *Lā* ("No") and *illā* ("except") is the Muhammiadan profession of faith, *Lā ilāha illā lllāh* ("There is no god but God").

(i.e. Jalálu'd-Dín Rûmî), and 'Irâqî, and, as he asserts, Farîdu'd-Dîn 'Aṭṭâr:

از موج او شده است عرالی و مغربی

وز جوش او سنائی و عطار آمده

"From His waves<sup>1</sup> arose 'Irâqî and Maghribî,  
And from His ferment came Sanâ'î and 'Aṭṭâr."

Yet though of the same category as these, he seldom reaches their level.

9. *Abū Ishāq* ("Bushāq") called "*Aṭ'ima*"  
(*Fakhrū'd-Dīn Aḥmad-i-Ḥallāj of Shīrāz*).

Although there are several other poets of this period who are not undeserving of notice, such as 'Aṣṣār of Tabrīz,

Jalāl-i-'Aḥḍī, Jalāl-i-Ṭabīb, etc., this chapter has already reached so considerable a length that I shall make mention of only one other,

Abū Ishāq of Shīrāz, the poet of foods, hence called *Aṭ'ima*, who offers the greatest possible contrast to Maghribî, the mystic and pantheist.

Of Abū Ishāq's life, as usual, very little is known, except that he appears to have spent the greater part of it at Shīrāz, where he enjoyed the favour of the great, and especially of Tīmūr's grandson Iskandar ibn 'Umar Shaykh Mīrzā, who governed Fārs and Isfahān from A.H. 812 to 817 (A.D. 1409-1415). Dawlatshāh consecrates a long article to him<sup>2</sup>, which, however, chiefly consists of quotations from his poems and an account of the ambitious designs and tragic fate of his patron Iskandar, who was deprived of his sight by his uncle Shāh-rukh on the 2nd of Jumāda i, 817 (July 20, 1414), and died the following

<sup>1</sup> I.e. God, considered as the Ocean of Being, whose waves are phenomena.

<sup>2</sup> Pp. 366-71 of my edition.



year. By trade Abú Isháq was, as his title *Ḥallāj* indicates, a carder of cotton. On one occasion, when he had been absent for several days from Prince Iskandar's receptions, the latter asked him, when he reappeared, where he had been; to which he replied, "I card cotton for a day, and then spend three days in picking\* the cotton out of my beard." Short notices of Abú Isháq are given in the *Atash-kada*, the *Haft Iqtīm* and the *Majma'u'l-Fuṣahā* (vol. ii, p. 10), but they add nothing to the little recorded by Dawlatsháh, save a brief anecdote in the last named, according to which Abú Isháq considered himself the disciple and admirer of Sháh Ni'matu'lláh, the mystical poet of Máhán, a little village near Kirmán, where he is still commemorated in a handsome shrine served by dervishes of the order which he founded. Abú Isháq's admiration took the dubious form of parodying Ni'matu'lláh's mystical rhapsodies in profane poems addressed to various culinary delicacies. Thus Ni'matu'lláh has a poem quite in the style of Maghribí, beginning :

کوه‌ر بحر بی‌کران مائیر'      گاه موج‌یر و گاه دریائیر'  
 ما بدین آمدیر در دنیا'      که خدا را بخلق بنمائیر'  
 "We are the pearl of the shoreless Ocean; sometimes we are the Wave  
 and sometimes the Sea;  
 We came into the world for this purpose, that we might show God  
 to His creatures."

Busháq parodied this as follows:

رشته' لاک معرفت مائیر'      که خمیر و گاه بُغرائیر'  
 ما از آن آمدیر در مطبخ'      که به‌آهیچه قلبه بنمائیر'  
 "We are the dough-strings of the bowl of Wisdom; sometimes we are  
 the dough and sometimes the pie-crust;  
 We came into the kitchen for this purpose, that we might show the  
 fried meat to the pastry."

When subsequently Sayyid Ni'matu'lláh met Abú Isháq, he said, "Are you the 'dough-strings of the bowl

of Wisdom'?" To which the latter replied, "Since I am not in a position to talk about God (*Alláh*), I talk about God's bounty (*Ni'matu'lláh*)."

Manuscripts of Abú Isháq's works are not common. The British Museum possesses a copy of one of them, the *Kanzu'l-Ishtihá* ("Treasure of Appetite"), and I once had the opportunity of examining an excellent and very com-

Dr Wolf's  
ms. of the  
*Dhudi-i-Af'ima*

plete manuscript from the collection of the late Dr Wolf of Bukhára fame, to whom it was given by a certain Hájji 'Uthmán Núru'd-Dín, and by whom it was left to the Society for the Propagation of Christianity amongst the Jews. This manuscript was copied in 970/1562-3, contains 162 ff. of 22.4 x 12.7 c. and 17 lines to the page, and is written in a small, neat *ta'liq* hand between blue and gold lines. It is remarkable for containing (on ff. 137-8 and 160-61) some half dozen poems in dialect, comprising in all 44 couplets. The book,

The Constanti-  
nople printed  
edition of the  
*Dfuds*

however, would have remained hardly known but for the excellent edition printed by the late learned and indefatigable Mírzá Hábíb of Isfahán at Constantinople in 1303/1885-6. This volume, which comprises 184 pages, begins with an extract from Dawlatsháh's notice of the author, and ends with a vocabulary of the culinary terms occurring in the course of the work, many of which are now obsolete in Persia, often representing dishes no longer prepared, of which the exact nature must in many cases remain doubtful. The actual text of Abú Isháq's works begins with the *Kanzu'l-Ishtihá* ("Treasure of Appetite"), to which is prefixed a short prose Preface. Then follow the poems, mostly parodies, in which almost every variety of verse (*qasída*, *tarji'-band*, *ghasal*, *qiṭ'a*, *rubá'i* and *mathnawí*) is represented; and these in turn are followed by several treatises in mixed prose and verse, to wit "The Adventure of the Rice and the Pie-crust" (*bughrá*), "Abú Isháq's Dream," the "Conclusion" (*K'hátima*), and a "Glossary" (*Farhang*),

<sup>1</sup> See Rieu's *Pers. Cat.*, p. 634.

by the author, not to be confounded with the vocabulary above mentioned, which was added by the Editor, who also supplements Dawlatshāh's account of the poet with a few observations of his own. In these he emphasizes the philological and lexicographical value of Abū Ishāq's works, and adds that though they have been printed or lithographed several times in Persia, these editions are so marred by errors that they are almost valueless. He adds that he discovered two MSS. at Constantinople, and that, though both were defective, he succeeded from the two in constructing what he hopes and believes to be a fairly complete and trustworthy edition.

The poems, filled as they are with the strange and obsolete culinary terminology of mediaeval Persia, and deriving such humour as they possess from being parodies of more serious poems familiar to the author's contemporaries, do not lend themselves to translation. In the Preface to the "Treasure of Appetite" (*Kanzu'l-Ishtihā*) he claims to have written it to stimulate the failing appetite of a friend, just as Azraqī in earlier times wrote his *Alfiyya Shalfiyya* to quicken the sexual desires of his royal patron, Ṭughānshāh the Seljūq<sup>1</sup>. Here is a translation of this Preface, omitting the doxology:

"*But to proceed.* Thus saith the weakest of the servants of God the All-Provider, Abū Ishāq, known as the Cotton-carder (*Ḥallāf*), may his comforts endure! At the time when the tree of youth was casting its shadow, and the branch of gladness was heavy with the fruit of hopes, a few verses, of an extemporized character and appropriate to every topic, were produced by me. I thought within myself, 'The wisest course is this, that I should in such wise guide the steed of poetry through the arena of eloquence, and so spread the banquet of verse on the table of diction, that those who partake at the board of pleasure should obtain the most abundant helping; and that the masters of eloquence should be filled

<sup>1</sup> See vol. ii of my *Lit. Hist. of Persia*, p. 323, and, besides the references there given, Jāmī's *Bakhrisṭān*, Const. ed. of A.H. 1294, pp. 78-9 (near the beginning of chapter vii); and a note by Von Hammer in the *Journal Asiatique* for 1827, vol. x, p. 255.

with admiration therefor, so that this may conduce to my greater fame and popularity.' For I had heard this verse which says :

سخن هرچه گویر همه گفته اند<sup>1</sup>      بر و بوم اورا همه سفته اند

'Whatever verse I may utter, others have uttered it all,  
And have penetrated all its domain and territory.'

"For some days my thoughts ran in this channel : 'having regard to the epic narrative of Firdawsí, the salt of whose speech is the flavouring of the saucepan of every food ; and the *mathnawís* of Nizámí, the sugar of whose verses is the dainty morsel of sweet-tongued parrots ; and the *ḡayyibát* of Sa'dí, which, by general accord, are like luscious honey to the palate of the congenial ; and the odes of Khwája Jamálu'd-Dín Salmán, which take the place of milk and honey in the mouths of philologists ; and the products of the genius of Khwájú of Kirmán, the caraway-syrup of whose utterances is a cure for the melancholics of the fetters of verse ; and the subtle sayings of 'Imád-i-Faqlí, whose sweet utterances are as fragrant spices and delicious potions ; and the fluent phraseology and well-weighted thoughts of Háfiz, which are a wine fraught with no headache and a beverage delicious to the taste ; and other poets, each of whom was the celebrity of some city and the marvel of some age, what fancies can I concoct whereby men can be made glad ?'

"While I was thus meditating, on a favourable morning, when according to my wont and habit, the smoke of an unfeigned appetite rose up from the kitchen of the belly, there suddenly entered through the door my silver-bosomed sweetheart, my moon-faced darling, whose eyes are like almonds, whose lips are like sugar, whose chin is like an orange, whose breasts are like pomegranates, whose mouth is like a pistachio-nut, smooth-tongued, melodious of utterance, lithe as a fish, sweet-voiced, with a niole like musk ; even as the poet says :

از خنده شیرین نمکدان دهانش

خون میرود از دل چو نمکسوده کبابی

'By reason of the sweet smiles of the salt-cellar of her mouth<sup>1</sup>  
Blood flows from the heart, as from a salted *kabab*.'

"Said she, 'I have quite lost my appetite, and suffer from a feeling of satiety ; what is the remedy ?' I replied, 'Just as in the case of that person who went to a physician, complaining that he was impotent, and

<sup>1</sup> A particular kind of charm or beauty is called *maláḥat* (from *milḥ*, "salt"), which may be rendered as "piquancy" or "spiciness," and it is in reference to this that a saucy and provocative mouth is compared to a salt-cellar.

the physician thereupon composed for him the [book entitled] *Alfiyya Shalfiyya*<sup>1</sup>, which when he had perused he at once took to his embraces a virgin girl, so will I compose for thee a treatise on the table, such that when thou hast once read it, thy appetite will return.' So for her sake I girded up the loins of my soul, and cooked a meal garnished with verbal artifices and rhetorical devices, and baked in the oven of reflection with the dough of deliberation a loaf which rivalled the orb of the sun in its conquest of the world; so that I can proudly exclaim:

خوانی کشیده‌ام ز سخن قاف تا بقاف

همکاسه کجاست که آید برابرم

'I have spread a table of verse from Qáf to Qáf':  
Where is a fellow-trencherman who can rival me?

"I have entitled this table 'the Treasure of Appetite' (*Kanzu'l-Ishtihá*), because the day was the 'Idu'l-Fitr<sup>2</sup>; and the cause of the revelation of this book is commemorated in the following fragment<sup>3</sup>:"

(سبب نزول سفره کنز الاشتهاء)

دوش و هوش و دل و جان یکنفسی با من دار

تا بدانی که غرض چیست مرا زین اشعار

دلبری هست مرا لب شکر و پسته دهان

نلرخ و سروقد و سیر تن و لاله عذار

دوش آمد بپرور همچو مریضی گفتا

ممتلی کشته‌ام و چاره بجویم زنه‌ار

استه‌ایم نبود هرچه مرا پیش آرد

بیم آنست گزین غصه بگرورم بیمار

دقتمش این مثل اوست که عین شده بود

رفت و کرد او مرض خود بحکیمی اظهار

<sup>1</sup> See note on p. 347 *supra*.

<sup>2</sup> The Mountains of Qáf are supposed to form the boundaries of the habitable globe.

<sup>3</sup> The Festival of the breaking of the Fast, called by the Turks *Sheker Bayram*.

<sup>4</sup> As this merely repeats the substance of the prose preface translated above, I give the text only without translation.

آن حکیم از جهتِ رغبتِ شهوتِ واندن  
 ساخت الفیه و شلفیهِ هوای آن یار  
 چند صورتِ بقلَمِ کردِ مصوّرِ زن و مرد  
 جمع کرد آن زن و آن مرد بشکلِ بسیار  
 مردِ عتینِ چو بدیدش بشدش زودِ نعوذ  
 در زمانِ دخترِ بکری بکشید او بکنار  
 من دگر بهر تو یک سفره بسازم اکنون  
 کاشتا آورد گر تو بخوانی یکبار

The whole poem is divided into ten sections (*fasl*), comprises 108 verses with the same rhyme throughout, and is a parody on Sa'di's *qasida* beginning<sup>1</sup>:

بامدادان که تفاوت نکند لیل و نهار  
 خوش بود دامنِ صحرا و تماشای بهار

The first verse of the parody is:

بامدادان که بود از شبِ مستیمر خمار  
 پیش من جز قبحِ بورکِ پر سیر میار

The "Treasure of Appetite" is followed by a *qasida* entitled *Afḍu u Anfus* ("Horizons and Souls") in praise of Shāh Sayfu'd-Dīn, and this in turn by parodies of *qasidas* by Zahiru'd-Dīn Fāryābī, Khwājū of Kirmān, Najmī, Imād-i-Faqlī of Kirmān, Hāfiz, Salmān of Sāwa, Ḥasan of Dihlī, Mawlānā 'Alī Dur-duzd, Sa'dī, Jalālu'd-Dīn Rūmī, Jalāl-i-'Aqūd, Ṣadru'd-Dīn Qayruwānī, Kamāl of Khujand, Sa'du'd-Dīn Naṣīr, Anwarī, Shaykh Farīdu'd-Dīn 'Aṭṭār, Kamālu'd-Dīn of Kāshān, Shāh Ni'matu'llāh of Kirmān, Amīnu'd-Dīn, Muḥammad Jawharī, 'Irāqī, Abū Naṣr-i-Farāhī, Ādharī, 'Ubayd-i-Zākānī, Jalāl-i-Ṭabīb, Firdawsī, Nizāmī of Ganja, etc. These are

<sup>1</sup> See the Calcutta printed edition of 1795, vol. ii, ff. 223-224.

followed by the two prose treatises already mentioned, the "Conclusion" (*Khātima*), the "Glossary" (*Farhang*), a *qaṣīda* in praise of *Kajrī* ("Kedgeree"), and the Editor's Vocabulary of Culinary Terms which fills twelve pages.

For the reasons already given it is practically impossible to translate these poems so as to preserve any of their point, and it is sufficient for our purpose to note that Abū Ishāq, with his predecessor 'Ubayd-i-Zākānī (already discussed earlier in this chapter) and his successor Nizāmu'd-Dīn Maḥmūd Qārī of Yazd, represents a definite school of satire and parody.

10. *Nizāmu'd-Dīn Maḥmūd Qārī of Yazd.*

Of the last-named poet, who took for his subject clothes, as Abū Ishāq had taken foods, we have an excellent edition by the same Mirzā Habib who edited the works of the two other poets of the group, all three volumes being uniform in size and style. In the short preface prefixed to the *Dīwān-i-Albisa*, which contains the sartorial poems of Maḥmūd Qārī of Yazd, the learned editor says that he believes the manuscript on which his text is based to be unique, and that he had never met with another copy in any of the numerous libraries in Persia and at Constantinople which he had examined, nor had he found any mention of the author or his date in any biographical or historical work except in one Indian *tadhkira* (neither named nor cited by him), and a single verse of his cited in evidence in the well-known Persian dictionary entitled *Burhān-i-Jāmī*<sup>1</sup>.

The *Dīwān-i-Albisa* was avowedly inspired by the *Dīwān-i-Aṭīma*, which, in style and arrangement, it closely follows. There is a prose preface, which, unfortunately, throws no light on the author's date; a *qaṣīda-i-Āfāq u*

<sup>1</sup> This excellent and concise dictionary ("the Comprehensive Proof") is essentially an abridgement of the better-known *Burhān-i-Qaṭṭ*, or "Decisive Proof." The former has been well lithographed at Tabriz in Shawwāl, 1260 (Oct.-Nov. 1844).

*Anfus*; a mock-heroic account of the war between cloth and cotton (*Jang-náma-i-Má'ína u Kattán*); a poem on the "Mysteries of Silk"; parodies of Awhadí, Khwájú, Sa'dí,

Poets Sayyid Ḥasan of Tirmidh, Saná'í, Kamálu'd-Dín  
parodied by Isma'íl of Iṣfahán, Ṣahír of Fáryáb, 'Imád-i-  
Maḥmúd Qárl Fāqih of Kirmán, Ḥāfīz, 'Alí Dur-duzd, Kamál

of Khujand, Muḥammad-i-Firúzábádí, Nayyir of Kirmán, Sayyid Ni'matu'lláh, Amír Khusraw, Jalálu'd-Dín Rúmí, Salmán of Sáwa, Sayyid Jalál-i-'Aqūd, Sa'du'd-Dín Naṣír, Ṣadru'd-Dín Jawharí, Amíní, Amír Ḥasan of Dihlí, Jamálu'd-Dín, Shaykh Farídu'd-Dín 'Aṭṭár, Kátibí, Násir of Bukhárá, Sulṭán Abú Sa'íd, Humám of Tabríz, Amír Khusraw of Dihlí, Darwīsh Ashraf-i-Namad-púsh, 'Ubayd-i-Zákání, and Jalál-i-Ṭabf. Nearly all the chief varieties of verse are represented, including a certain number of poems in dialect (*Fahlawiyyát* and *Shiraziyyát*), and the volume concludes with several prose treatises, to wit a

Further contents Dispute between Food and Clothes, the Dream  
of Maḥmúd of the Bath, Eulogies of the chief Persian poets  
Qárl's *Diftna* in terms of clothes and stuffs, the story of the clothes-thief, Wool's letter to Satin, and other similar letters and official documents, the *Áráyish-náma* ("Book of Adornment"), the Book of Definitions entitled *Dah Waṣl*, containing, as its name implies, ten sections, the treatise entitled *Sad Wa'z* ("A Hundred Counsels"), a mock-heroic *mathnawí* in the style of the *Sháh-náma* on the battle between Wool and "Cincob" (*Kamkhá*) entitled *Mukhayyat-náma*, and finally a Glossary (*Farhang*) of articles of clothing. The only indication of the author's

date which I can find is supplied by the list of contemporary poets occurring at the end of the Eulogies of Poets (pp. 138-9 of the text), which includes Qásim[u'l-Anwár], who died 837/1433-4; 'Ismat [of Bukhárá], d. 829/1425-6; Kátibí, d. 838/1434-5; Khayálí [of Bukhárá], d. circa 850/1446-7; Sháhí, d. 857/1453; and Ádharí, d. 866/1461-2. We must therefore conclude that Maḥmúd Qárl of Yazd wrote subsequently to the date last



given, so that he really belongs to a later period than that which we are now considering, though it seemed convenient to mention him here on account of his close literary affinity with Abū Ishāq, to whom his work evidently owed its chief inspiration. Sayyid Ni'matu'llāh, on the other hand, who is one of the poets parodied by Abū Ishāq, should, strictly speaking, be included in this place, but since he survived until 834/1430-1, and this chapter has already grown to an inconvenient length, I shall defer his consideration, with that of 'Ismat, Kátibí and others, to a later section of this book.

#### ARABIC PROSE-WRITERS OF THIS PERIOD.

Although it is not necessary to speak at nearly the same length about the prose-writers of this period as about the poets, some at least of them deserve at any rate a passing mention, including one or two who wrote chiefly or exclusively in Arabic.

Tímúr resembled another great Eastern conqueror of Turkish origin who lived four centuries before him, namely Sultán Mahmūd of Ghazna, in his passion for collecting and carrying off to his capital eminent scholars from the towns which he conquered, and thus endeavouring to increase the splendour of his Court and his own reputation as a patron of letters<sup>1</sup>. Amongst those whom Tímúr thus abducted the most celebrated were Sa'du'd-Dín Taftázání and as-Sayyid ash-Sharíf al-Jurjání<sup>2</sup>.

##### 1. *Sa'du'd-Dín Mas'úd ibn 'Umar at-Taftázání.*

This eminent scholar, who was described by the contemporary '*ulamá* of Transoxiana as "at the present time the chief man of learning in the world, and the exemplar of scholars amongst

<sup>1</sup> For an instance of this, see my translation of the *Chahár Maqála*, p. 119 of the *tirage-à-part*.

<sup>2</sup> See the *Habib'u's-Siyar* (vol. iii, pt 3, pp. 87-90), which devotes a long notice to him.

the sons of men," and of whose works sixteen are enumerated by Brockelmann<sup>1</sup>, was born at Taftázán near Nasá in Khurásán in 722/1322, and is said to have written his first book (a commentary on az-Zanjání's Arabic Grammar) at the early age of sixteen. Another of his works, the *Muṭawwal*, he is said to have dedicated to Malik Mu'izzu'd-Dín Ḥusayn-i-Kurt (who reigned at Herát from A.D. 1331 to 1370). He then settled at Khwárazm, at that time a great centre of learning, where he composed his *Mukhtaṣar*, which he dedicated to Jání Beg Khán of the Golden Horde, a descendant of Bátú the Mongol, who reigned in Western Qipchák from A.D. 1340 to 1357. When Tímúr captured Khwárazm he allowed Malik Muḥammad of Sarakhs, the youngest son of the above mentioned Malik Mu'izzu'd-Dín, to take Taftázán with him to Sarakhs, where he was given a professorship; but later, learning how great was his reputation as a scholar, he summoned him to his own capital Samarqand, where he remained for some years, greatly honoured by all. He died in 791/1389 (in the same year as the poet Ḥáfiz), or, according to others, in 797/1394-5<sup>2</sup>, and was buried at Sarakhs. He left a son named Mawláná Muḥammad who died of the plague at Herát in 838/1434-5, and concerning whom an anecdote is related in the *Ḥabíbú's-Siyar* which reflects but little credit either on his filial piety or his sincerity.

Of Taftázán's works it is unnecessary to speak in detail, for not only are they written in Arabic, but they do not even fall into the category of *belles lettres*, being for the most part on logic, Arabic grammar, philosophy, theology, exegesis and jurisprudence. I am not aware that he wrote anything in Persian, but, by virtue of a Turkish metrical translation of Sa'dí's *Bústán* which he composed, he is included by the late Mr E. J. W. Gibb in his *History of Ottoman Poetry*<sup>3</sup>.

<sup>1</sup> *Gesch. d. Arabisch. Litt.*, vol. ii, pp. 215-16.

<sup>2</sup> According to the *Mujmal* of Faṣṣḥí in 787/1385.

<sup>3</sup> Vol. i, pp. 202-3.

2. *'Alī ibn Muḥammad as-Sayyid ash-Sharīf al-Jurjānī.*

As-Sayyid  
ash-Sharīf  
al-Jurjānī

As-Sayyid ash-Sharīf, chiefly known to European scholars by his book of "Definitions" (*ta'rīfāt*) of technical and especially Ṣūfī terms, was born, as his title *al-Jurjānī* indicates, in the Caspian province of Gurgān or Jurjān, near Astarābād, in 740/1339. In 779/1377 he was presented by Sa'du'd-Dīn Taftāzānī to the Muẓaffarī prince Shāh Shujā' who was then residing at Qaṣr-i-Zard, and who took him with himself to Shīrāz, where he became a professor at the *Dāru'sh-Shifā*. In 789/1387 Tīmūr conquered Shīrāz and transported him to Samarqand, where he again foregathered with Taftāzānī, with whom he had many scientific controversies. On the death of Tīmūr in 807/1405 he returned to Shīrāz, where he died in 816/1413 at the age of 76. Brockelmann enumerates 31 of his works, all of which are in Arabic<sup>1</sup>. Three Persian works, a well-known Arabic grammar commonly known as *Ṣarf-i-Mīr*, a treatise on Logic (*al-Kubrā fī'l-Manṭiq*), and another on the Degrees of Existence, written by or ascribed to him, are mentioned in Rieu's *Persian Catalogue*<sup>2</sup>, but he seems to have composed but little in his mother-tongue.

3. *Ibn 'Arabshāh.*

A third but much younger writer of note who was carried off by Tīmūr from his native place, Damascus, in 803/1400, when he was only twelve years of age, together with his mother and brothers, was Aḥu'l-'Abbās Aḥmad ibn Muḥammad ibn 'Abdu'llāh ibn 'Arabshāh, chiefly famous for the bitterly hostile biography of Tīmūr which he composed under the title of *'Ajā'ibu'l-Maqdūr fī nawā'd'ibi Tīmūr*, and to which reference has been made in the last chapter<sup>3</sup>. He studied at Samarqand with the above-

<sup>1</sup> See Brockelmann's *Gesch. d. Arabisch. Litt.*, vol. II, pp. 216-17, and the *Ḥabīb-us-Siyar*, vol. III, pt. 3, p. 89.

<sup>2</sup> Pp. 522, 812, 864, etc.

<sup>3</sup> See Brockelmann's *Gesch. d. Arabisch. Litt.*, vol. II, pp. 28-30, where five of his works are described.

mentioned al-Jurjání, mastered the Turkish and Persian languages, translated from the latter into Arabic the *Marzubán-náma* of Sa'du'd-Dín Waráwín<sup>1</sup>, travelled widely, visiting Khaṭá (Chinese Tartary), Khwárazm, Dasht, Astrachan and Adrianople (where he became for a time private secretary to the Ottoman Sultán Muḥammad I). He returned to his native town, Damascus, in 825/1422, made the pilgrimage to Mecca seven years later, settled in Cairo in 840/1436, and died in 854/1450. The undisguised hatred of Tímúr revealed in every page of his history forms a piquant contrast to the fulsome flattery of Sharafu'd-Dín 'Alí Yazdí and other Persian biographers. Of Ibn 'Arabsháh's other works the best known is the *Fákihātu'l-Khulafá*.

#### 4. 'Adudu'd-Dín al-Íjī.

Of Arabic writers of this period who had no connection with Persia, such as al-Yáfi'í and as-Safadí, to both of whom we are indebted for valuable biographical and historical material, I do not propose to speak here, but two other Arabic-writing Persians deserve at least a brief mention.

The first of these, 'Adudu'd-Dín 'Abdu'r-Raḥmán ibn Aḥmad al-Íjī, who died in 756/1355, wrote in Arabic a good many books<sup>2</sup> on philosophical, religious and ethical subjects, of which the *Mawáḍi'if* is the most celebrated; but it is chiefly on account of his connection with the Muẓaffarí dynasty that he is mentioned here, for though his birthplace was in Fárs at Íj, a place between Dárábjird and Nayríz<sup>3</sup>, he seems to have written little or nothing in his mother-tongue, though, as we have seen above<sup>4</sup>, he is celebrated by Ḥáfíẓ as one of the chief intellectual ornaments of Shíráz. He was a Sháfi'í jurisconsult, a judge (*qāḍí*), and a mystic; but he was also

<sup>1</sup> A good and critical edition of this book by Mírzá Muḥammad is included in the "E. J. W. Gibb Memorial" Series, vol. viii, 1909.

<sup>2</sup> Brockelmann (*op. cit.*, vol. ii, pp. 208-9) enumerates eleven.

<sup>3</sup> See G. le Strange's *Lands of the Eastern Caliphate*, p. 289.

<sup>4</sup> See p. 276 *supra*, and n. 2 *ad calc.*

employed at times in a diplomatic capacity, for we learn from the *Fārs-nāma-i-Nāṣirī*<sup>1</sup> that he was sent by Shaykh Abū Ishāq, at that time ruler of Shīrāz, in 753/1352-3, to the Amīr Mubārizu'd-Dīn Muḥammad the Muẓaffarī, who was then in the neighbourhood of Kirmān, to endeavour to dissuade him from attacking Shīrāz. In this mission he failed; but he was well received by Mubārizu'd-Dīn, whom he had to entertain for three days at his native town of Īj, and had the honour of reading and explaining the commentary on the *Mufaṣṣal* (a well-known work on Arabic grammar by az-Zamakhsharī) to the Amīr's son Shāh Shujā', afterwards ruler of Shīrāz and alternately patron and rival of the poet Ḥāfiz.

#### 5. *Al-Firūzbādī.*

Another Persian man of learning who met and received favours from Tīmūr was the great Arabic scholar and lexicographer, best known by his monumental dictionary the *Qāmūs*, or "Ocean," Abū'l-Tāhir Muḥammad ibn Ya'qūb ash-Shīrāzī al-Fīrūzābādī<sup>2</sup>. He was born in 729/1326 at Fīrūzābād in Fārs, and studied first at Shīrāz, then at Wāsiṭ in Mesopotamia, then at Baghdād (745/1344), and afterwards (750/1349-1350) at Damascus, where he attended the lectures of as-Subkī, whom he accompanied to Jerusalem. There he lectured for some ten years, after which he set out again on his travels, in the course of which he visited Asia Minor, Cairo, Mecca (770/1368), where he remained fifteen years, and India, where he spent five years in

<sup>1</sup> This copious and valuable account of the province of Fārs, which contains some 372 large pages, was lithographed at Tīhrān in 1313/1895-6.

<sup>2</sup> See Brockelmann, *op. cit.*, ii, pp. 181-3, from whom the particulars here given are taken. Al-Fīrūzābādī is also mentioned in six or seven places in al-Khazrajī's *History of Yaman*. See the second half of the Arabic text ("E. J. W. Gibb Memorial" Series, iii, 5), pp. 264-5, 278, 286, 290, 297, 303-4, and 311, where mention is made of him in every year from 796/1393-4 to 802/1399-1400.

Dihlí. He then returned to Mecca, where he spent another ten years. In 794/1392 he visited the court of the Jalá'ir Sultán Aḥmad ibn Uways at Baghdád; and he also visited Tímúr at Shíráz, probably in 795/1393, and was received with much honour. Thence he went by way of Hurmuz on the Persian Gulf to Yaman, where he arrived in the following year (796/1394), and remained at Ta'izz for fourteen months. He was then made Chief Judge (*Qāḍi'l-quḍāt*) of Yaman, and received in marriage the daughter of the Sultán al-Malik al-Ashraf. In 802/1400 he again visited Mecca, where he established a small college of Málíki jurisprudence: and, after visiting al-Madína, returned to Zabíd in Yaman, and died there in 817/1414.

His high position  
in Yaman

Of the five Arabic writers mentioned above all save Ibn 'Arabsháh (who is included on account of his connection with Tímúr) were Persians; and, for reasons which I have elsewhere given<sup>1</sup>, I consider that no literary history of the Persians which, confining itself to what is written in Persian, ignores the immense amount of valuable work produced by Persians in Arabic, can be regarded as adequate in its scope, or just to this talented people.

#### PERSIAN PROSE-WRITERS OF THIS PERIOD.

The period which we are now considering is far less rich in notable prose-writers than in poets, and not more than four or five need detain us here.

##### 1. *Shamsu'd-Dín Muḥammad b. Sa'íd-i-Fakhr of Isfahán.*

The first writer who deserves mention is Shams-i-Fakhrí, whose full name is given above. He compiled in 745/1344 a very excellent work on the Persian language entitled *Mi'yār-i-Jamál*, which he dedicated to the amiable and talented but unfortunate Shaykh Abú Isháq Ínjú<sup>2</sup>. It is divided into four parts as follows:

<sup>1</sup> *Literary History of Persia*, vol. i, pp. 445-7.

<sup>2</sup> See p. 164 *supra*.

Shams-i-Fakhrí

Part i, in 9 chapters, on Poetry and Prosody.

Part ii, in 5 chapters, on Rhyme, the different varieties of Poetry, etc.

Part iii, on Rhetorical Devices, Tropes and Figures of Speech, etc.

Part iv, on the Persian language and its rare and archaic words.

The fourth part, which is of most interest to philologists, was printed at Kazan in 1885 by Carl Salemann. I possess a good MS. of the whole work (except for one leaf missing at the beginning) which was given to me by my friend Dr Rizá Tevfîq in August, 1909. The date of composition is given in a poem of 11 *bayts* in praise of "the son of Maḥmūd Sháh" (*i.e.* Shaykh Abū Ishāq Īnjū) in the following lines:

بفرمانِ دارای خورشید و ماه،      بنامِ شهنشاهِ کیتی پناه،  
 ز هجرتِ شده هفصد و پنج و چل،      ربیعِ دومِ آوّلِ مہرِ ماه،  
 شد این درج پر درجِ کوہرِ تمام،      کزو فاضلانرا بود آب و جہا،

The rare Persian words explained in this fourth part are arranged under the final letter, and each group is worked up into a *qaṣīda*, of which they constitute the rhymes, in praise of the author's royal patron. The first three (unpublished) parts of the book, though good, are relatively of less value than the fourth, since the matters of which they treat are more fully discussed in such older books as the *Muṭjam fi Ma'āyiri Asl'āri'l-'Ajam*<sup>1</sup> of Shams-i-Qays, and the *Ḥadā'iqi's-Sihr* of Rashīdud-Dīn Waṭwāt.

## 2. *Mu'īnu'd-Dīn-i-Yazdī.*

Nearly all that is known of this writer is recorded by Rieu<sup>2</sup> in his notice of one of the British Museum MSS. of the *Mawḍhib-i-Ilāhi*, a historical monograph on the House of Muzaffar from its origin until the battle fought at Shīrāz in 767/1365-6

Mu'īnu'd-Dīn  
 Yazdī's history  
 of the House  
 of Muzaffar

<sup>1</sup> Published in the "E. J. W. Gibb Memorial" Series, vol. x (1909).

<sup>2</sup> Rieu's *Pers. Cat.*, pp. 168-9.

between Sháh Shujá' and his brother and rival Sháh Maḥmúd. Mu'īnu'd-Dīn is described by his fellow-townsmen Mufid in the *Jāmi'-i-Muftā* (composed in 1082-1090/1671-79)<sup>1</sup> as the greatest of the 'ulamā of his day. His lectures were crowded with students, and occasionally honoured by the presence of his patron Sháh Shujá' the Muẓaffarī, at whose instigation and encouragement, seconded by that of his father Mubárizu'd-Dīn Muḥammad, Mu'īn began the composition of his history at Isfahān in 757/1356, though, as indicated above, he did not complete it until ten years later. Two years earlier, in 755/1354, according to the abstract of his history included in some manuscripts of the *Tārīkh-i-Guzida*<sup>2</sup>, he was made professor at a college at Kirmān. He died in 789/1387.

The *Mawāhib-i-Ilāhī*, of which I possess two MSS. from the late Sir A. Houtum-Schindler's library<sup>3</sup>, besides having access to a manuscript belonging to the Fitzwilliam Museum at Cambridge, is a disappointing book, written, as Rieu justly remarks, like the History of Waṣṣāf, mainly "with a view to rhetorical display." It is in fact intolerably florid and bombastic, a fault which we might more readily excuse but for the undoubted value of the information which it contains. Happily the simplified abstract of its contents mentioned at the end of the last paragraph dispenses us in large measure from the necessity of reading it in its unabridged form.

### 3. *Shaykh Fakhrū'd-Dīn Abū'l-'Abbās Aḥmad of Shīrāz.*

This author, a grandson of the famous Shaykh Zarkūb of Shīrāz, deserves mention on account of a monograph on his native town, entitled *Shīrāz-nāma*, which he composed in 744/1343-4, and which is described by Rieu<sup>4</sup>. Manuscripts of this work,

The *Shīrāz-nāma*

<sup>1</sup> See Rieu's *Pers. Cat.*, pp. 207-8.

<sup>2</sup> This abstract, by a certain Maḥmūd Kutbī (?), is included in the MS. published in fac-simile in the "E. J. W. Gibb Memorial" Series (vol. xiv, pp. 613-755; and vol. xiv, 2, pp. 151-207).

<sup>3</sup> See my list of these MSS. in the *J.R.A.S.* for Oct. 1917, pp. 670-1.

<sup>4</sup> Rieu's *Pers. Cat.*, pp. 204-5.



which has never been published, are rare; and it is a matter of regret that the author has devoted his attention in the biographical portion of the work so much more to *Shaykhs* and holy men than to poets.

#### 4. *Mawlânâ Nizâm-u'd-Dîn Shâmî.*

This writer, called Shamb-i-Ghâzânî after a mausoleum erected for his own sepulture by the Mongol Ghâzân Khân two miles to the S.W. of Tabriz, is notable as the author of the only known history of Tímûr compiled during his life-time. This history, entitled, like the later and much more celebrated book of Sharafu'd-Dîn 'Alî of Yazd, *Zafar-nâma* ("The Book of Victory"), is extremely scarce, the only manuscript which I know of being the British Museum codex (Add. 23,980), of which I possess a copy made for me by my friend Dr Aḥmad Khân. Our knowledge of Nizâm-i-Shâmî is chiefly derived from incidental remarks occurring in his history, some of which are copied by his successor Sharafu'd-Dîn 'Alî, 'Abdu'r-Razzâq (in the *Maṭla'u's-Sa'dayn*), Mîrkhwând and Khwândamîr. Rieu has admirably summarized all that is known about this author<sup>1</sup>. He was living at Baghdád when it was conquered by Tímûr in 795/1392-3, and was amongst the first who came out to do homage to the conqueror, by whom he was graciously received; and he describes the impression made on him by the Tartar attack. In 803/1400-1 he was detained as a prisoner at Aleppo, and describes an attack on the citadel of which he was a witness. In 804/1401-2 Tímûr summoned him to his presence and ordered him to write the history of his reign and his conquests, placing at his disposal the necessary records, memoranda and official papers<sup>2</sup>, and bidding him especially avoid bombast and rhetoric, and

Nizâm-i-Shâmî,  
the earliest  
Persian historian  
of Tímûr

<sup>1</sup> *Pers. Cat.*, pp. 170-2 and 1081. Cf. p. 183 *supra*.

<sup>2</sup> As has been already pointed out, the absence of any mention of the so-called *Institutes* of Tímûr in this place is one of the strongest arguments against their authenticity. See pp. 183-4 *supra*.

write in a simple and straightforward style which ordinary people could understand. In 806/1403-4 he preached a homily before Tímúr in his camp near Ardabíl on the occasion of the 'Íd or Festival at the end of the Ramaḡán fast (April 12, 1404). Soon afterwards Tímúr set out for his capital Samarqand, and allowed Nizám-i-Shámí to return "home" (apparently to Tabríz), furnishing him with letters of recommendation to his grandson Prince 'Umar Bahádur, son of Mírán-sháh, who had just been appointed Governor of Persia; a post which he held until 808/1405-6, when he was dispossessed by his brother Prince Abú Bakr.

It does not appear that the history was continued beyond the year 806/1404, when Tímúr, having enjoyed a brief period of repose after his last Georgian campaign, set out on his last return journey to his capital Samarqand, which he quitted on December 28, 1404, on his projected campaign against China. This campaign was rendered abortive by Tímúr's death on March 19, 1405. Particulars of the last

year of his life, therefore, are not included in Nizám-i-Shámí's work, but must be sought for in the homonymous *Zafar-náma* of Sharafu'd-Dín 'Alí Yazdí, who wrote in 828/1424-5 and died thirty years later. Although he strictly belongs, therefore, to the period which will be discussed in the next chapter, it will be more convenient to consider him here in connection with the author of the original *Zafar-náma*, of which his later *Zafar-náma* is essentially a more florid and verbose enlargement, garnished with many more verses, and increased in bulk by about fifty per cent.

The later  
*Zafar-náma* of  
Sharafu'd-Dín  
'Alí Yazdí

##### 5. *Sharafu'd-Dín 'Alí Yazdí.*

All that is known about this historian, either from his own statements or from such books as the *Jámi'-i-Mufídi*, *Maṭla'ú's-Sa'dayn*, *Haft Iqlím*, *Ta'rikh-i-Rashídi*, *Ḥabíbu's-Siyar*<sup>1</sup>, *Laṭá'if-náma*, and Dawlatsháh's "Memoirs of the

<sup>1</sup> Vol. iii, pt 3, p. 148.

Poets<sup>1</sup>," is, as usual, admirably summarized by Rieu<sup>2</sup>. It is as a poet writing under the *nom de guerre* of Sharaf, and with a special skill in versifying riddles and acrostics (*mu'ammá*) that he is mentioned by Dawlatsháh, who also speaks in terms of exaggerated praise of his history of Tímúr, the *Zafar-náma*, on which his fame chiefly rests, though its style is intolerably inflated and bombastic, and its facts—in spite of the author's implication that he collected them from original documents and orally from old men who had taken part in the events described—appear to have been mostly borrowed with little or no acknowledgement from his predecessor Nizám-i-Shámí, to whom he is even indebted for many of his citations from the *Qur'án* and from the poets. His work, however, has entirely eclipsed that of his predecessor. It has been published at Calcutta in the Bibliotheca Indica Series in two volumes (1887-8), and translated into French by Petis de la Croix (1722) and from the French into English by J. Darby (1723). The author of the *Haft Iqlím* calls Sharafu'd-Dín "the noblest of the scholars of Persia in his time, and the subtlest of the doctors of that period; luminous in exposition, sharp-tongued, conspicuous in merit, the illuminator of every assembly, the adorer of every company"; and, in speaking of his *Zafar-náma*, says that "no book so elegant has ever been written in Persian on the science of history." He adds that it was composed in 828/1424-5, a date expressed by the chronogram **صَنَّفَ فِي شِيرَاز** ("It was composed

Other works by Sharafu'd-Dín 'Alí of Yazd in Shíráz"), and that the author also wrote a treatise on riddles and acrostics; a commentary on the celebrated Arabic poem in praise of the Prophet entitled *al-Burda* ("The Mantle") by al-Búṣfí; a book on magical squares and lucky numbers, entitled *Kunhu'l-Murád dar 'Ilm-i-Wafq-i-A'dád*; and a number of odes, quatrains and *mathnawí* poems, of which he gives only one short specimen.

<sup>1</sup> Pp. 378-81 of my edition.

<sup>2</sup> *Pers. Cat.*, pp. 173-5.

"Sharafu'd-Dín," says Rieu, "attained a position of great eminence, no less by his learning and piety than by the rare elegance of his style, and was for a long time the favourite companion of Sháh-ruk̄h and of his son Mírzá Ibráhím Sulṭán. It is related in the *Ta'rikh-i-Rashidi*<sup>1</sup> that the former entrusted to his keeping and able tuition Yúnus Khán, the young Khán of the Moghuls, who had been captured in 832/1428-9 by Mírzá Ulugh Bey, and who stayed with Sharafu'd-Dín till the latter's death. In 846/1442-3 Mírzá Sulṭán Muḥammad, who had been appointed Governor of 'Irāq and established his residence in Qum, invited Sharafu'd-Dín, who was then teaching crowds of pupils in his native city, to his court, and kept him there as an honoured guest and trusted adviser. When some years later, in 850/1446-7, the Prince having raised the standard of rebellion, Sháh-ruk̄h came with an army to Isfáhán to enforce his submission, and ordered several of his ill-advised councillors for execution, Sharafu'd-Dín, who was also accused of having incited the Prince to revolt, was rescued from danger by the timely interference of Mírzá 'Abdu'l-Latíf, who, on the plea that his father, Mírzá Ulugh Bey, required the Mawláná's assistance for his astronomical observations, despatched him to Samarqand. After the death of Sháh-ruk̄h, Sulṭán Muḥammad, then master of Khurásán, gave him leave to go back to Yazd. Sharafu'd-Dín returned to his birthplace in 853/1449-1450, and settled in the neighbouring village of Taft. He died there in 858/1454, and was buried in the precincts of a college built by himself and called after him *Sharafiyya*."

Some manuscripts of the *Zafar-náma* contain "an Introduction treating of the genealogy of the Turkish Kháns and of the history of Chingíz Khán and his descendants down to the time of Tímúr<sup>2</sup>." This was compiled in 822/1419,

<sup>1</sup> See Erskine's *History of India*, vol. i, pp. 45 and 49; and the *History of the Moghuls of Central Asia*, by N. Elias and E. D. Ross, p. 74 (ch. xxxvi), and pp. 84-5 and 155.

<sup>2</sup> Rieu, *Pers. Cat.*, pp. 174-5.

six years earlier than the *Zafar-nāma*. It is instructive to compare parallel sections of the histories of Nizāmu'd-Dīn Shāmfī and Sharafu'd-Dīn 'Alī Yazdī, so as to see how the latter has amplified and embroidered the work of his predecessor; and, did space allow, it would not be without interest to offer side by side translations of such parallel passages, *e.g.* the account of the Battle of Angora (June 16, 1402), which resulted in the overthrow and capture of the Ottoman Sultān Bāyazīd, called "the Thunder-bolt" (*Yıldırım*). Since Sharafu'd-Dīn's later work, for all its faults of taste and style, probably contains all or nearly all the matter chronicled by Nizām-i-Shāmfī, it is doubtful whether the work of the latter, though more desirable in itself on account of its priority, as well as of its greater simplicity and concision, will ever be published.

#### THE ḤURŪFĪ SECT AND ITS FOUNDER, FAḤLU'LLĀH OF ASTARĀBĀD.

Before concluding this chapter, it is necessary to say something about the strange heretical sect of the *Ḥurūfīs* ("Literalists") invented and propagated by a certain Faḥlu'llāh of Astarābād in the reign of Tīmūr; a sect worthy of attention not only on account of its extraordinary doctrines and considerable literature (including not a little poetry, especially in Turkish), but on account of events of some historical importance, persecutions on the one hand and assassinations on the other, to which it gave rise. The sect does not seem to have maintained its position long in Persia, but it passed over into Turkey and there found a suitable medium for its development in the order of the Bektāshī dervishes, who are at the present day its chief if not its only representatives.

Concerning this sect and its founder the Persian historians of the period are unaccountably silent, and the only reference to it which I have met with occurs in the *Mujmal* of Faṣīhī of Khwāf under the year 829/1426, and in a fuller form in

the *Ḥabībū's-Siyar*<sup>1</sup>, which places the event described a year later. On the 23rd Rabī' ii, 829 (March 4, 1426), or on the same day of the month of the following year (Feb. 21, 1427), a certain Aḥmad-i-Lur, described as "a disciple (*murīd*) of Mawlánā Faḍlu'llāh of Astarābād," on the usual pretence of presenting a petition to Shāh-rukh, Tímūr's son and successor, stabbed him in the stomach as he was leaving the mosque at Herāt, without, however, inflicting a mortal wound. The would-be assassin was killed on the spot by one of the King's servants named 'Alī Sulṭān Qúchín; a fortunate thing for him, as he was undoubtedly saved thereby from torture, but subsequently a matter of regret to Mírzá Baysunqur and the nobles charged with the investigation of the matter, who were thus deprived of a valuable clue. However, they found in the dead man's pocket the key of a certain house, the tenants of which being examined cast suspicion on a certain Mawlánā Ma'rúf, a notable calligraphist, scholar and wit, who had formerly been in the service of Sulṭān Aḥmad-i-Jalá'ir at Baghdád, and afterwards in that of Mírzá Iskandar of Shíráz, whence Shāh-rukh had brought him to Herāt. Here he had associated with many men of letters, dervishes and others, and apparently amongst them with Aḥmad-i-Lur. Báysunqur Mírzá, who had a private grudge against him, wished to put him to death, but, after he had been brought beneath the gallows several times, he was finally imprisoned in a dungeon of the Castle of Ikhtiyáru'd-Dín. Others, more unfortunate, were put to death and their bodies burned. Amongst these was Khwāja 'Aḍu'd-Dín, the grandson of Faḍlu'llāh of Astarābād the Ḥurúfl. The poet Sayyid Qásimu'l-Anwár, of whom we shall speak in another chapter, also incurred some suspicion, and was expelled from Herāt by Mírzá Báysunqur.

<sup>1</sup> Vol. iii, pt 3, pp. 127-8. I have published a full translation of the passage in the *Mujmal* in the special number of the *Musdon* published by the Cambridge University Press in 1915, pp. 48-78. See also Price's *Retrospect*, vol. iii, pt 2, pp. 546-7.

Account of  
Faḡlu'lláh the  
Hurúfí in Ibn  
Hajar's *Inbá*

One of the few notices of Faḡlu'lláh "al-Hurúfí" which I have met with occurs in the *Inbá* of Ibn Hajar al-'Asqalání (died 852/1448-9)<sup>1</sup> and runs as follows:

"Faḡlu'lláh, the son of Abú Muḡammad of Tabríz, was one of those innovators who subject themselves to ascetic discipline. Imbued with heretical doctrine, he finally evolved the sect known as the *Hurúfís*, pretending that the Letters [*Hurúf*] of the alphabet were metamorphoses of men, together with many other idle and baseless fancies. He invited the Amír Tímúr the Lame [Tamerlane] to adopt his heresies, but he sought to slay him. This came to the knowledge of his [Tímúr's] son [Míránsháh] with whom he [Faḡlu'lláh] had sought refuge, and he struck off his head with his own hand. When this was made known to Tímúr, he demanded his head and body and burned them both in this year 804/1401-2."

The doctrines of Faḡlu'lláh were originally set forth in a most extraordinary book, written partly in Arabic, partly in Persian, and partly in a dialect of Persian, entitled *Jáwíddán-i-Kabír* ("the Great Eternal"), of which manuscripts exist in the library of St Sofia at Constantinople, at Leyden, in the British Museum (Or. 5957), in the Cambridge University Library (E.E. 1. 27), and in my own collection. The first European description of this curious book was, I believe, the brief notice of the Leyden MS. contained in vol. iv (p. 298) of the old Leyden Catalogue of 1866, the author of which observes "alternum exemplar non vidi obvium." A much fuller account of the work was published by M. Clément Huart in the *Journal Asiatique* for 1889<sup>2</sup> under the title *Notice d'un manuscrit pehlevi-musulman*, and was based on the Constantinople MS., which was apparently labelled not by its proper title but as "Questions connected with the Qur'án." M. Huart did not concern himself with the contents so much as with the language of this manuscript, which he did not at that time

<sup>1</sup> This book is not accessible to me, but the passage in question is cited by Flügel at pp. vii-viii of the preface to vol. ii of his edition of Hájji Khalífa's *Kashf'uṣ-Ṣunún*.

<sup>2</sup> viii\* Série, t. xiv, pp. 238-70.

recognize as the *Jáwídn-i-Kabír*, or as the chief text-book of the Hurúffs, or as the work of Faḍlu'lláh of Astarábád. In my *Catalogue of the Persian Manuscripts in the Library of the University of Cambridge*, published in 1896, I devoted a long notice (pp. 69-86) to our excellent copy of the *Jáwídn-i-Kabír*, which was "bought at Constantinople, Oct. 1681, price ten Lion dollars." A feature of special interest in this manuscript is an appendix containing accounts, written in a dialect of Persian explained to some extent by interlinear glosses in red, of a series of dreams seen presumably by Faḍlu'lláh himself. Many of these are dated, the earliest in 765/1363-4, "at a time before the explanation of visions and interpretation of dreams was vouchsafed"; the latest in 796/1393-4. They thus cover a period of thirty years, and contain references to a number

Persons and  
places mentioned  
in connection  
with Faḍlu'lláh's  
visions

of places and persons. Amongst the former are Astarábád, Baghdád, Báku, Burújird, Dámghán, Egypt, Fírúz-kúh, 'Iráq, Işfahán (especially a building there called *'Imárat-i-Tákhjī* or *Túqcht*), Khwárazm, Mesopotamia (*Jazīra*), Qazwín, Samarqand, Tabríz, and the two celebrated strongholds of the Assassins, Rúdbár (near Astarábád) and the Fortress of Gird-i-Kúh. Amongst the latter are Amír Tímúr (Tamerlane), "King" Uways<sup>1</sup>, Túqtámish Khán<sup>2</sup>, Pír Páshá, Sayyid 'Imádu'd-Dín (*i.e.* the Turkish Hurúff poet Nesímí<sup>3</sup>), Sayyid Shamsu'd-Dín, Sayyid Táju'd-Dín, Khwája Fakhru'd-Dín, Khwája Ḥasan, Khwája Báyzíd, Mawláná Kamálu'd-Dín, Mawlána Maḥmúd, Mawláná Majdu'd-Dín, Mawlána Qiwámu'd-Dín, Mawláná Şadru'd-Dín, Shaykh Ḥasan, Shaykh Maṣṣúr, Malik 'Izzu'd-Dín, Amír Shams, Darwísh Tawakkul, Darwísh Musáfir, Darwísh Kamálu'd-Dín, 'Abdu'r-Raḥím, 'Abdu'l-Qádir, Ḥusayn Kiyá, 'Umar-i-Sultáníyya, and Yúsuf of Dámghán.

<sup>1</sup> Presumably Shaykh Uways the Jalá'ir, who reigned 757-777/1356-1375.

<sup>2</sup> See p. 321 *supra*.

<sup>3</sup> See Gibb's *History of Ottoman Poetry*, vol. i, pp. 343-68. He was flayed alive for heresy in 820/1417-18.



The accounts of these dreams, even with the aid of the interlinear glosses which explain most of the words in dialect, are very elliptical and difficult to understand, being apparently mere memoranda sufficient to recall the vision to the memory of the writer. They seem to form no part of the *Jawidân-i Kabîr*, and do not, I think, occur in most copies of it.

On Oct. 23, 1896, soon after the publication of my *Catalogue*, my friend the late Mr E. J. W. Gibb called my attention in a letter to the fact that in several Turkish biographies of poets (such as those of Latîfî and 'Ashîq Çelebi) the Turkish poet Nesîmî mentioned in the last paragraph but one is described as "the Hurufî," and his connection with Faḍlu'llâh is established by some of his own verses, e.g.:

علم حکمتدن بلورسک گل برو گل ای حکیم<sup>1</sup>

سن نسیمی منطقدن دڭله فضل التبی کور<sup>2</sup>

"If thou would'st gain knowledge of wisdom's lore, come hither, O sage;  
Hearken to the speech of Nesîmî and behold the Grace of God"  
[Faḍlu'llâh]!

Mr Gibb, following up this clue, devoted a chapter (the seventh, pp. 336-388) in the first volume of his *History of Ottoman Poetry* to the Hurufîs, and especially to two of the Turkish Hurufî poets, Nesîmî<sup>1</sup> and Refî'î, of whom the latter was a disciple of the former. Mr Gibb was unable to trace the Hurufîs beyond the middle of the seventeenth century, but gives (pp. 381 *et seq.*) two interesting extracts from Turkish chronicles showing the fierce persecution of which the sect was on several occasions the object. The first extract (from the Memoirs of Turkish Divines entitled *Şaḡâ'iqü'n-Nu'mâniyya*, which Gibb renders as "the Crimson Peony")

<sup>1</sup> Nesîmî, who was a native of Baghdâd, was bilingual, and his *Dîvân* includes a Persian as well as a Turkish section. Both were printed at Constantinople in one thin volume in 1298/1881. Mr Gibb calls Nesîmî "the first true poet of the Western Turks, the only true poet of this far-off period."

relates how the Persian Muftí of Constantinople, Fakhru'd-Dín-i-'Ajámí, a pupil of as-Sayyid ash-Sharíf al-Jurjání, seized and caused to be burned to death as heretics certain Ḥurúfís who had succeeded in gaining the confidence and favour of the reigning Sulṭán Muḥammad II, the "Conqueror" of Constantinople, who, apparently, for all his power, was unable to protect them from the fury of the 'ulamá and the fanaticism of the orthodox. It is even related that the Muftí was so carried away by his religious zeal that, in blowing the fire kindled for his victims, he singed the long beard for which he was conspicuous. The second extract (from Latíf's Biographies of Turkish poets) denounces the heresies and "blasphemous nonsense" of a Ḥurúfí poet named Tamanná'í, who with others of the sect was put to death by sword and fire in the reign of Sulṭán Báyezíd, who, as we have seen above<sup>2</sup>, was defeated by Tímúr at the Battle of Angora in 804/1402 and died soon after. As it was in this same year that Faḍlu'lláh the Ḥurúfí was put to death<sup>3</sup>, it is evident that his doctrines had become widely diffused (from Astarábád to Adrianople) even during his life-time, and that they aroused the fiercest execration of the orthodox. Mr Gibb says that as he had failed to discover any record of later movements on the part of the Ḥurúfís, he was inclined to think that the activity of the sect did not extend much beyond the close of the fifteenth century; and that such organization as it may have possessed was probably destroyed in the persecutions to which it was subjected in the reign of Báyezíd. But as a matter of fact their activity continues down to the present day, the Bektáshí dervishes being still the representatives and repositories of the Ḥurúfí

The Bektáshí Order of dervishes is the present repository of Ḥurúfí doctrines

<sup>1</sup> See p. 355 *supra*.

<sup>2</sup> Pp. 197-9 *supra*. Gibb thinks that Báyezíd II (reigned 886-918/1481-1512) is meant, since in his reign, in 897/1492, there was, according to the historian Sa'du'd-Dín, a fierce persecution of "the *Qalandars*" in consequence of an attempt on the Sulṭán's life made by one of them.

<sup>3</sup> See p. 367 *supra*, but compare also p. 374.

doctrines. As lately as 1291/1874-5 there was published a Turkish denunciation of the sect entitled "the Revealer of Mysteries and Repeller of Miscreants: a Refutation of the Doctrines and Practices of the Hurúfís and Bektáshís," by Isháq Efendi, who is very well informed concerning the matters about which he writes and gives a clear and accurate account of the doctrines which he denounces. He divides his treatise into three chapters, of which the *first* treats of the origin of Faḍl[u'lláh] the Hurúfí, and the principles and laws of certain of the Bektáshís; the *second* of the blasphemies of Firishta-záda's *Jáwidán*; and the *third* of the blasphemies contained in the other *Jáwidáns*. He mentions a persecution of the Bektáshís by Sultán Maḥmúd in 1241/1825-6, in which the Turkish poet 'Árif Hikmat Bey acted as chief inquisitor; and says that he was moved to the compilation and publication of his work by the impudence of the Bektáshís in daring to print and publish the '*Ishq-náma*, or "Book of Love," of Firishta-záda ('Abdu'l-Majid ibn Firishta 'Izzu'd-Dín) in 1288/1871-2. He says that "the books which these persons (*i.e.* the Bektáshís or Hurúfís) call *Jáwidán* are six in number, of which one was composed by their original misleader Faḍlu'lláh the Hurúfí, while the other five are the works of his *Khalifas*" (Vice-gerents or Successors). "In these five books," he adds, "their heresies and blasphemies are very evident, and they are wont to teach and study them secretly amongst themselves"; but "Firishta-záda in his *Jáwidán*, entitled '*Ishq-náma*, did in some measure conceal his blasphemies."

"After a while," continues the author, "the evil doctrines of those heretics became known amongst men, and the son of Tímúr [*viz.* Miránsháh] caused Faḍl the Hurúfí to be put to death, after which he tied a rope to his legs, had him dragged publicly through the streets and bazaars, and rid this nether world of his vile existence.

"Thereupon his *Khalifas* (vicars or lieutenants) agreed to disperse themselves through the lands of the Muslims, and devoted themselves to corrupting and misleading the people of Islám. He of those *Khalifas* who bore the title of *al-'Alí al-'Alá* ('the High, the Supreme') came to the monastery of Hájjí Bektásh in Anatolia and there lived in seclusion,

secretly teaching the *Jáwíddn* to the inmates of the monastery, with the assurance that it represented the doctrine of Hájji Bektásh the saint (*wálí*). The inmates of the monastery, being ignorant and foolish, accepted the *Jáwíddn*, notwithstanding that its obvious purport was the denial of all divine obligations and the pandering to the lusts of the flesh; named it 'the secret'; and enjoined the utmost reticence concerning it, to such a degree that if anyone enters their order and afterwards reveals 'the secret,' they consider his life as forfeit. By this their so-called 'secret' are meant certain blasphemous passages in the *Jáwíddn*, hinted at by detached letters like *alif* (ا), *wáw* (و), *jím* (ج), and *zayn* (ز), for the interpreting of which symbols they have compiled a treatise entitled 'the Key of Life' (*Miftáhu'l-Haydt*). This they name 'the Secret,' and should one possess it he understands the *Jáwíddn*, which without this aid is unintelligible. They were thus careful to conceal their secret for fear lest the doctors of religion (*'ulamá*) should obtain some inkling of its nature and should suppress it; and thus, since 800/1397-8, they have succeeded in secretly seducing many."

The author then goes on to expose and denounce the different tricks and stratagems by which they strive to win men, both Muslims and non-Muslims, to their heresies, and adds:

"From all this it is plain that these people [the Bektáshís] are not really Shí'ites, but are essentially a polytheistic sect [*Mushrikín*], who, though unable to win over to themselves the Jews and Christians, however much they affirm their doctrines, do attract some of those Muslims who are partial to the Shí'ite doctrine. So when I questioned certain Bektáshí neophytes, they declared themselves to be of the Ja'fari (*i.e.* the Imámí or Shí'a) sect, and knew nothing of the mysteries of the *Jáwíddn*, imagining themselves to be of the Shí'a. But when I enquired of a learned Persian traveller named Mírzá Šafá his opinion concerning the Bektáshís, he replied, 'I have associated much with them, and have carefully investigated their religion, and they deny [the necessity of] actions prescribed by the Holy Law.' He thus decisively declared their infidelity. We take refuge with God from their ignorance!"

During the Easter Vacation of 1897 I had the opportunity of examining with some care two Hurúfí manuscripts belonging to the Bibliothèque Nationale at Paris<sup>1</sup>, which I described in the *J.R.A.S.* for 1898 (pp. 61-94) in an article

<sup>1</sup> They bear the class-marks Ancien Fonds Persan 24, and Suppl. Persan 107.

entitled "Some Notes on the Literature and Doctrines of the Ḥurūfī Sect." One of these MSS., dated 970/1562-3,

*The Istiḥd-nāma*

contains the *Istiḥd-nāma* of Amīr Ghiyāthu'd-Dīn, a *mathnawī* poem in Persian on Alexander the Great's quest after the Water of Life, and

a glossary of the dialect words occurring in the *Jāwidān-i*

*The Maḥabbat-nāma*

*Kabīr*. The other, dated 895/1489-90, contains the *Maḥabbat-nāma*, of which there is reason to believe that Faḍlullāh himself was the

author.

Nine years later, in the *J.R.A.S.* for 1907, I published another article on this subject entitled "Further Notes on the Literature of the Ḥurūfīs and their connection with the Bektāshī Order of Dervishes," in which I described 43 Ḥurūfī MSS. recently acquired by the British Museum, the Cambridge University Library, and myself. Concerning the manner in which these MSS. were obtained I then wrote as follows :

"The connection of the Ḥurūfīs with the Bektāshīs first became known to me in the following manner. About three years after the publication of the article to which I have referred above, a certain dealer in Oriental manuscripts in London, a native of Baghdād, from whom I had already purchased a number of MSS., invited me to furnish him with a list of my desiderata, in order that he might submit the same to his correspondents in the East. I did so, and mentioned in my list the *Jāwidān-nāma* or any other Ḥurūfī books. Shortly afterwards (in Feb.-March, 1901) he forwarded to me a parcel of manuscripts in which was included a copy of this work (now in the British Museum, marked Or. 5957) besides some other books of the sort in question. The prices set on these MSS. were high, but some half-dozen were secured by the Cambridge University Library, while five or six more were purchased by the British Museum, and now bear the class-marks Or. 5957-Or. 5961.

"The comparatively high prices realized by these MSS. seem to have stimulated the search for other similar ones, and gradually, as the supply not only continued but increased, it became clear that these Ḥurūfī books existed in considerable quantities, and were still widely read and copied in the East, especially in Turkey. Prices consequently fell rapidly, and latterly few of these MSS. have fetched more than £2 or £3 in the limited market where the demand for them existed. Nor

was it long before we discovered that it was from the *Bektáshí* dervishes that they were, in almost all cases, directly or indirectly derived, and that it is amongst the members of this Order that the *Hurúfí* doctrines flourish at the present day."

Amongst the MSS. described in this article are two or three treatises dealing with the biography and teachings of Hájji Bektásh, from whom the Order in question derives its name, and who died in 738/1337-8<sup>1</sup>, two years before the birth of Faḍlu'lláh the *Hurúfí*. This latter date, with five others connected with the early history of the sect, is recorded on the fly-leaf of one of the British Museum MSS. (Or. 6381) as follows:

- (1) Birth of Faḍlu'lláh, 740/1339-1340.
- (2) Manifestation or annunciation of his doctrine, 788/1386-7.
- (3) Martyrdom of Faḍlu'lláh, 796/1393-4, aged 56 lunar years.
- (4) Death of his *Khalífa* "Haḍrat-i-'Alíyyu'l-A'lá," 822/1419.
- (5) Death of Tímúr's son Míránsháh (whom the *Hurúfís* called "Antichrist," *Dajjál*, and "the King of Snakes," *Má-rán-sháhi*), who slew Faḍlu'lláh, 803/1400-1.

From a verse on the same page it would appear that Faḍlu'lláh performed the pilgrimage to Mecca in 775/1373-4. On a page of another of these MSS. in the British Museum (Or. 6380, f. 24) is inscribed a curious document which appears to be Faḍlu'lláh's last Will and Testament. From this, of which the text and translation are printed in full in the article in question<sup>2</sup>, it would appear that he was put to death at Shírwán. The article concludes with a complete index of all the books and persons mentioned in it. The titles of most of the books, whether Persian or Turkish, end in *náma*; e.g. *Ádam-náma* ("the Book of Adam"), *Akhirat-*

<sup>1</sup> The authority for this date is Mu'allim Nájí (*Esámi*, p. 106). By a curious coincidence this date is yielded by the sum of the letters composing the word *Bektáshiyya*, the name of the order.

<sup>2</sup> Pp. 9-10 of the separate reprint from the *J. R. A. S.* for July, 1907.

*nâma* ("the Book of the Hereafter"), '*Arsh-nâma* ("the Book of the Throne"), *Bashârat-nâma* ("the Book of Good Tidings"), etc.

In 1909 there was published in the "E. J. W. Gibb Memorial" Series a volume (vol. ix) containing translations into French of several Hurûfî treatises, with explanatory notes, etc., by M. Clément Huart, followed by a study of the Hurûfî doctrines (also in French) by Dr Rizâ Tevfîk, commonly known in Turkey as "*Feylesüf Rizâ*" or "*Rizâ the Philosopher*," a man remarkable for his attainments in the learning of both East and West, and an adept in all that appertains to the various Dervish Orders of Turkey, especially the Bektâshîs. This volume, by far the most important independent work on the subject, is a rich mine of information on the strange and fantastic doctrines of a sect which, though its very name seems to have been unknown in Europe twenty years ago, played a not unimportant part in the history of Western Asia. Its characteristic doctrines, equally ingenious and grotesque, are pretty fully discussed in the books and articles mentioned above, to which such as desire fuller knowledge of them may be referred.





BOOK III.

FROM THE DEATH OF TÍMÚR TO THE  
RISE OF THE ŞAFAWÍ DYNASTY

(A.H. 807-907 = A.D. 1405-1502).



## CHAPTER VI.

### HISTORY OF THE LATER TIMÚRID PERIOD.

The century which we are now about to consider is in its latter part one of those chaotic and anarchical periods which, in Persian history, commonly follow the death of a great conqueror and empire-builder. It includes the rise of the Uzbek power in Transoxiana; the gradual decay and disruption of the vast empire built up by Tímúr at so great a cost of blood and suffering; the successive domination of two Turkmán dynasties known as the "Black" and "White Sheep" (*Qāra-qoyūnlú* and *Aq-qoyūnlú*); and the appearance and triumph of the Šafawís, the greatest of modern Persian dynasties, who may be regarded in a certain sense as the creators, or at least the restorers, of Persian national sentiment in modern times. It begins with the death of Tímúr in 807/1405, and ends with the Battle of Shurúr, in 907/1501-2, in which Sháh Isma'íl the Šafawí utterly defeated the "White Sheep" Turkmán, made Tabríz his capital, and was crowned king of Persia; though it took him some years to extend his sway over the whole country, until, as Stanley Lane-Poole says, "his dominions stretched from the Oxus to the Persian Gulf, from Afghánistán to the Euphrates."

When examined more closely, this period of a century is seen to fall naturally into two unequal halves, divided by the death of Tímúr's third son Sháh-ruk in 850/1446-7. As long as he lived and reigned, he succeeded, in spite of numerous revolts on the part of his kinsmen, in maintaining almost in its integrity the empire conquered by his father, which, however, after his death underwent rapid disintegration at the hands first of the "Black" and then of the "White Sheep"

Character of the century which forms the subject of the remainder of this volume

The death of Sháh-ruk in 1446 divides this period into two dissimilar parts

Turkmáns, and lastly of the Uzbeks, until these in their turn, together with the remnants of the House of Tímúr, were swept aside by the victorious Sháh Isma'íl the Šafawí. But though the House of Tímúr was driven out of Persia, it was still destined to play a splendid part in India, where Zahiru'd-Din Muḥammad Bábur, the great-great-great-grandson of Tímúr, driven out by the Uzbeks from his own principality of Farghána, founded the dynasty commonly known in Europe as the "Great Moguls," which endured there for more than three centuries and finally disappeared in the great Mutiny of 1857. With the "Great Moguls" of India we are not directly concerned in this book, save in so far as they came into relations with the Persian Šafawís; but though the political importance of the later Tímúrids in Persia continually decreased after the death of Sháh-rukh, the courts of their diminished realms continued to be a centre of literary activity, enriched by the presence of numerous celebrated poets and men of letters, while several princes of this House, notably Sultán Abu'l-Ghází Ḥusayn b. Maṣṣúr b. Bayqará, Ulugh Beg, Báysunqur and the great Bábur himself, made notable contributions to literature or science, and Mír 'Alí Shír Nawá'í, Minister of Sultán Abú'l-Ghází Ḥusayn, was at once a notable poet (especially in the Turkí tongue) and a generous patron of men of letters, so that the literary splendour of Herát under the later Tímúrids is comparable to that of Ghazua under Sultán Maḥmúd.

From the political point of view the most important representatives of the dynasties mentioned above were Sháh-rukh of the House of Tímúr; Qára Yúsuf of the "Black Sheep" Turkmáns; Úzún Ḥasan of the "White Sheep" Turkmáns; Shaybání Khán of the Uzbeks; and, chief of all, Sháh Isma'íl the founder of the great Šafawí dynasty. Of Úzún ("Tall" or "Long") Ḥasan we possess contemporary European accounts in the narratives of Caterino Zeno, Josafa Barbaro and Ambrosio Contarini, ambassadors from Venice

The Tímúrids,  
after their expul-  
sion from Persia,  
play a brilliant  
part in India

Venetian envoys  
to Úzún Ḥasan

to this great ruler (whom they variously call "Ussun Cassano" and "Assambei"), whose assistance against the increasingly formidable power of the Ottoman Turks they desired to gain. They successively visited Persia for this purpose between the years A.D. 1471 and 1478, and their narratives, full of interest and life-like touches seldom found in the pages of Persian historians of this period, have been published in English by the Hakluyt Society in a volume entitled *Six Narratives of Travel in Persia by Italians in the sixteenth and seventeenth centuries*<sup>1</sup>.

Before considering in greater detail these Turkman dynasties of the "Black" and "White Sheep," the history of the House of Tímúr, so far as its connection with Persia is concerned, must be briefly traced.

Tímúr had four sons and a daughter. Of his sons the eldest, Jahángír, predeceased his father by thirty years; and the second, 'Umar Shaykh Mírzá, by ten years. The third, Míránsháh, survived him by three years, but fell into disgrace and appears to have become affected in his reason. The fourth was Sháh-ruk, who practically succeeded his father, and had a long and prosperous reign of forty-three years (807-850/1404-1447). Tímúr's intention was that Jahángír's son Pír Muḥammad should succeed him, but he was defeated by his cousin Khalíl Sultán, son of Míránsháh, who succeeded in taking possession of Samarkand and gaining the support of several powerful nobles, and was finally murdered two years after his grandfather's death by his trusted minister 'Alí Tázi or Pír 'Alí. Khalíl Sultán, though not without parts, was undone by his infatuation for the courtesan Shád Malak, whose extravagant whims he was ever ready to gratify, to the disgust of his nobles and officers, who, headed by the two Khudá-dáds and Bardí

<sup>1</sup> The three other narratives are the *Discourse of Giovan Battista Ramusio on the writings of Giovan Maria Angioletto...in which are narrated the life and deeds of Ussun Cassano*; the *Travels of a Merchant in Persia* (in the time of Sháh Isma'íl); and the *Narrative of Vincento d' Alessandri*, Venetian Ambassador to Sháh Tahmásp.

Beg, presently rose against him, deposed him, and banished him to Káshghar. Thereupon his uncle Sháh-rukh marched in and took possession, but had sufficient kindliness to reunite the unhappy Khalíl to his beloved Shád Malak, who showed her appreciation of his devotion by stabbing herself with a poniard when he died. The two were buried together in the same tomb at Ray<sup>1</sup>. Khalíl Sulṭán was not only a generous patron of poets but himself wrote verse, of which several specimens are recorded by Dawlatsháh<sup>2</sup>.

Sháh-rukh, who now succeeded to the throne, was born in 779/1377, and was therefore 28 years of age at the time of his accession. He had been made governor of Khurásán in his twentieth year (799/1396-7), and was already practically absolute in that province and struck coins in his own name. His dominions were successively enlarged by the addition of Mázandarán (809/1406-7), Transoxiana (811/1408-9), Fárs (817/1414-5), Kirmán (819/1416-7) and Ádharbáyján (823/1420). The attempt on his life by Ahmad-i-Lur, alluded to in the last chapter<sup>3</sup>, was made in 830/1427, and he finally died at Ray in 850/1447, after a reign of 43 years at the age of 72. He waged successful wars against the rulers of the "Black Sheep" dynasty, Qára Yúsuf and his son Iskandar, but on the whole, as Sir John Malcolm says<sup>4</sup>, "he desired not to extend, but to repair, the ravages committed by his father. He rebuilt the walls of the cities of Herát and Merv, and restored almost every town and province in his dominions to prosperity. This Prince also encouraged men of science and learning, and his Court was very splendid. He cultivated the friendship of contemporary monarchs, and we read in the pages of his historian a very curious account of some

<sup>1</sup> This is Sir John Malcolm's version (*Hist. of Persia*, ed. 1815, vol. i, p. 486), for which his authority is De Guignes. Dawlatsháh, however (p. 354), says that the rebellious nobles cut off Shád Malak's ears and nose, and makes no mention of her reunion with Khalíl Sulṭán.

<sup>2</sup> Pp. 355-6 of my edition.

<sup>3</sup> See p. 366 *supra*.

<sup>4</sup> *Op. cit.*, i, p. 487.

Sháh-rukh  
(reigned A. D.  
1404-1447)



SHAH-RUKH

Add. 7468 (Brit. Mus.), f. 44

17 1/2 x 11 1/2





embassies which passed between him and the Emperor of China<sup>1</sup>."

With this estimate of Sháh-rukh's character the most recent native historian of Persia, Mírzá Muḥammad Ḥusayn

Sháh-rukh's  
character as  
depicted by  
Furúghí

Khán *Zuká'u'l-Mulk*, poetically surnamed *Furúghí*, is in complete agreement<sup>2</sup>. "After Tímúr," he says, "his son Mírzá Sháh-rukh sat in the place of his father. He was a successor who

was the exact opposite of his predecessor, a peaceful and placable man, never prone to war and contention, save with seditious rebels and such as sought means to create disturbances in the empire, whom he deemed it necessary to suppress. In brief, the Empire founded by Tímúr was refined by the efforts of Mírzá Sháh-rukh, who during a long period busied himself in repairing the devastation wrought by his father, and in informing himself as to the condition of his subjects and compassing their happiness. It is an extraordinary fact that the son of one so hard-hearted should be so kindly, amiable, gracious and friendly to learning, showing favour and courtesy to all, especially to scholars and men of parts. Ogotáy Khán, the son of Chingízk Khán, had a somewhat similar disposition and practice, and in particular he has left on the page of history a great reputation for generosity, so that he has been entitled 'the Hátim' of later days'; and we have met with many anecdotes concerning his liberality and tenderness of heart in the pages of former writers."

Dawlatsháh<sup>3</sup> is equally flattering, and, with his usual exaggeration, goes so far as to say that "from the time of

<sup>1</sup> He received an embassy of Khidr Khán from India in 824/1421, and sent one to the Turkish Sulṭán Murád (Amurath) II in 839/1435-6. (Munajjim-báshí's *Ṣaḥá'isul-Akhhbár*, vol. iii, pp. 56-7.) Further mention of the embassies to China and India will be made later on in this chapter.

<sup>2</sup> *Tāríkh-i Irán*, lith. Tíhrán, A.H. 1323 (1905), pp. 266-7.

<sup>3</sup> Hátim of the tribe of Tayy was celebrated amongst the old Arabs for his generosity.

<sup>4</sup> Pp. 336-8 of my edition.

Adam until this our day no age, period, cycle or moment can be indicated in which the people enjoyed such peace

The same  
according to  
Dawlatsháh

and tranquillity as they did in his [Sháh-rukh's] days." He adds that such were the virtues of this Prince that he was credited with miraculous

gifts and knowledge of the Unseen. Of the two instances of this which Dawlatsháh gives, one rests on the authority of his father, who was one of his familiar attendants. Ultimately, however, according to this writer, Sháh-rukh incurred the Divine displeasure by putting to death three learned and pious men of Iṣfahán whom he suspected of having encouraged his grandson Sulṭán Muḥammad Báysunqur in his revolt against him. These cursed him ere they died, and "the doors of Heaven being open, the prayers of those innocent and illustrious victims were answered; the seed of that highly-placed king was cut off, and the sovereignty returned to its original source." Amongst the many artists, poets and men of learning contemporary with Sháh-rukh Dawlatsháh<sup>1</sup> mentions four in particular as conferring special lustre on his court, namely 'Abdu'l-Qádir of Marágha the musician (who is mentioned by *Munajjim-báshī*<sup>2</sup> as one of the eminent victims of the plague which afflicted Herát in 838/1434-5), Yūsuf of Andakán the minstrel, Qiwámud-Dín the engineer and architect, and Mawláná Khalíl the painter, who in skill was "second only to Mání" (Manes).

The Turkish historian *Munajjim-báshī*<sup>3</sup> speaks not less favourably than the writers already cited of Sháh-rukh's character. "He was," says he, "a wise, just, prudent and benevolent king, prone to forgive and to do good, devout, temperate and pious, so that alike at home and on the march, nay, even in time

<sup>1</sup> P. 340 of my edition.

<sup>2</sup> *Ṣahā'ifut-Akhbār*, vol. iii, p. 57 (Constantinople, A.H. 1285). This useful history was originally composed in Arabic by Aḥmad-Dedé Efendi ibn Luṭfu'lláh, and comes down to 1083/1672. The Turkish translation was made in 1132/1720 by Aḥmad b. Muḥammad Nadím for the Grand Wazir Dámád Ibráhím Pasha.

<sup>3</sup> *Ibid.*, p. 58.

of war and battle, he never neglected the morning, noon and evening prayers, while on 'white days' and on the first day of each month he used to fast, and on the eve of Fridays, Mondays and Thursdays he used to assemble those who knew the *Qur'án* by heart and cause them to recite the entire scripture in his presence. During the whole period of his life he never knowingly committed a major sin. He continually sought the society of learned and pious men, on whom he conferred the greatest benefits and favours. He never suffered defeat, but was always favoured by fortune and victorious. To whatever land he went, he first of all used to visit any shrine which might exist there." His empire, in the words of the same writer, extended "from the confines of China to the frontiers of Rûm (Turkey in Asia), and from the remotest parts of Turkistán to the limits of India."

Of Sháh-rukh's five sons<sup>1</sup> only one, Ulugh Beg, survived to succeed him. Of the other four Bāysunqur, who died of drink (the curse of this family) in 837/1433 at the age of 37, was, perhaps, the most talented<sup>2</sup>, and the greatest patron of art and learning, to whose court flocked poets, artists, scholars, calligraphists, miniature-painters, book-binders and illuminators from 'Irāq, Fārs, Ādharbāyján, and all parts of Persia. In connection with Persian literature he is chiefly associated with the preface prefixed to the *Sháh-nāma* of Firdawsī in his name and composed for him in 829/1426. The following chronogram of his death is given in the *Ḥabībū's-Siyar*:

سلطان سعید بایسنقر سحرمر  
گفتا که بگو با اهل عالم خبرم  
من رفترو تاریخ وفاتم این است  
بادا بجهان عمر دراز پدرم

<sup>1</sup> The remaining three sons were Abu'l-Faṭḥ Ibrāhīm (d. 838/1434-5), who was the patron of the historian Sharafu'd-Dīn 'Alī of Yazd; Suyūrghatmish (d. 830/1426-7); and Muḥammad Jūkī (d. 848/1444-5).

<sup>2</sup> *Ḥabībū's-Siyar*, vol. iii, part 3, p. 131; Munajjim-bāshī's *Ṣaḥāb-i-Yū'ul-Akhhār*, vol. iii, p. 66. He was especially interested in calligraphy.

"In the morning that august prince Báysunqur said to me,  
 'Tell tidings of me to the people of the world :  
 I am gone, and this is the date of my death—  
 May my father's life be long in the world!'"

Sháh-rukh died near Ray on March 13, 1447, and, as stated above, was succeeded, though not peaceably, by his son Ulugh Beg, who had during his father's life-time been governor of Túrán or Turkistán. It was during this period, in 824/1421, that he built at Samarqand his celebrated observatory, where, with the collaboration of four eminent men of learning, Šaláhu'd-Dín Músá, called Qádl-Záda-i-Rúmi ("the Turkish Judge's son"); Mullá 'Alá'u'd-Dín 'Alí Qúshjí, the commentator of the *Tajrid*; Ghiyáthu'd-Dín Jamshíd; and Mu'ínu'd-Dín of Káshán, he compiled the notable astronomical tables known as the *Zij-i-Ulugh Beg*, or *Zij-i-jadíd-i-Sultání*, which were probably completed in 841/1437-8, and concerning which full particulars are given by Rieu<sup>1</sup>.

Ulugh Beg, as already indicated, did not at once succeed in establishing his supremacy, which was contested by 'Alá'u'd-Dawla, who seized Herát and cast 'Abdu'l-Laṭíf, the son of Ulugh Beg, into prison. Nor did his authority, when established, endure long, for he was killed at the instigation of his son, the above-mentioned 'Abdu'l-Laṭíf, on Ramaḍán 10, 853 (October 27, 1449) by a certain 'Abbás, the year of this tragic event being given by the chronogram *'Abbás killed [him]* (عباس كُشت).

'Abdu'l-Laṭíf, not content with the murder of his father, also murdered his brother 'Abdu'l-'Azíz, but did not long profit by his crime, for he in turn was murdered in the ensuing year, 854/1450, by a certain Bá bá

<sup>1</sup> The sum of the letters composing this hemistich gives 837, the date of Báysunqur's death.

<sup>2</sup> *Persian Catalogue*, pp. 455-7, where the European editions and translations of this work are enumerated. See also Clements Markham's *History of Persia*, p. 224 *ad calc.*

Husayn, this date, curiously enough, being given by the chronogram *Bābā Husayn killed [him]* (بابا حسین کشت). Mirkhwānd, in recording this event, cites the well-known dictum of the poet Nizāmī as to the short-lived prosperity of royal parricides:

پدر کُش پادشاهی را نشاید<sup>۱</sup> اگر شاید بجز شش مه نپاید

"The parricide is unworthy of sovereignty:  
[Even] if he attains it, he will not survive more than six months."

"This 'Abdu'l-Latíf," says the Turkish historian *Munajjim Bāshī*, "was a talented and accomplished man, but very impetuous, blood-thirsty and pitiless, so that men's hearts were turned aside from him. With his death the succession of Ulugh Beg came to an end in Transoxiana."

From this period onwards until its extinction in Persia the House of Tímūr rapidly declined in power, cohesion and territorial possessions, and even the succession of rulers is somewhat uncertain, or, to be more precise, it is uncertain which should be accounted supreme and which subordinate. Thus Stanley Lane-Poole<sup>2</sup> regards 'Abdu'llāh, the son of Ibrāhīm Sulṭān, the son of Shāh-rukh, as the successor of 'Abdu'l-Latíf; while Mirkhwānd substitutes Mīrzā Abu'l-Qāsim Bābur (not the great Bābur), the son of Bāysunqur, the son of Shāh-rukh. He died in 861/1456-7, having lost 'Irāq, Fārs and Kirmān four years previously to Jahānshāh, son of Qarā Yūsuf of the "Black Sheep" Turkmāns, and killed his brother Sulṭān Muḥammad, the expelled ruler of Fārs, in battle.

Mīrzā 'Alā'u'd-Dawla, another son of Bāysunqur, was acting as governor of Herāt at the time of his grandfather Shāh-rukh's death, but, after a certain show of opposition, he made peace with Ulugh Beg and Bābur, and contented himself with the government of a district extending from Khabūshān in Khurāsān

'Abdu'llāh b.  
Ibrāhīm Sulṭān b.  
Shāh-rukh

Abu'l-Qāsim  
Bābur b.  
Bāysunqur

'Alā'u'd-Dawla  
b. Bāysunqur

<sup>1</sup> *Op. cit.*, vol. iii, p. 65.

<sup>2</sup> *Mohammadan Dynasties*, p. 268.

to Astarábád and Dámghán. In 852/1448-9 he was defeated by Ulugh Beg near Herát and driven into Badakhshán and the Plain of Qipcháq. After various vicissitudes, including sundry wars with his brothers and a period of allegiance to Jahán-sháh, the "Black Sheep" Turkmán and enemy of his House, he finally died in 875/1470-1. His son Ibráhím, having escaped from the custody of his uncle Abu'l-Qásim Bábur, fled to Murgháb and there collected a considerable army. He occupied Herát and defeated his cousin Mírzá Sháh Maḥmúd, whom he was preparing to crush at Astarábád when he was suddenly attacked by the redoubtable "Black Sheep" Turkmán Jahánsháh. Abandoning Herát he fled before the invader, but returned on the withdrawal of the latter, only to suffer defeat at the hands of Sultán Abú Sa'íd. He died in 863/1458-9 on the march from Dámghán to Mashhad, and his cousin and rival, the above-mentioned Mírzá Sháh Maḥmúd, was killed in the same year.

Sultán Abú Sa'íd, the grandson of Míránsháh, is described by Mírkhwánd in the *Rawdati's-Safá* as "supreme amongst the princes of the House of Tímúr in high emprise, lofty rank and perfect discernment. He was a friend and patron of scholars, theologians and men of letters, and during the period of his rule the lands of Turkistán, Túrán, Khurásán, Zábulistán, Sístán and Mázarán attained the zenith of prosperity." He had in early life been attached to the court of his accomplished kinsman Ulugh Beg, whose son 'Abdu'l-Latíf, after murdering his father as already related, cast Abú Sa'íd into prison, whence, owing to the negligence of the sentries, he escaped to Bukhárá. When 'Abdu'l-Latíf in turn was killed, he marched out from Bukhárá, and, after giving battle to his kinsman Abú Bakr, made himself supreme in Turkistán and Túrán. In 861/1456-7 he captured Herát and put to death Gawhar Shád Khátún. In 862/1457-8 Jahánsháh invaded Khurásán and occupied Herát, but afterwards relinquished it to Abú Sa'íd. Ten years later,

Ibráhím b.  
'Alá' u'd-Dawla

Sultán Abú  
Sa'íd b. Sultán  
Muḥammad b.  
Míránsháh b.  
Tímúr

in 872/1467-8, when Jahānshāh was defeated and slain by Ūzūn Ḥasan, of the rival clan of the "White Sheep" Turk-māns, Abū Sa'īd, hoping to profit by this circumstance, and encouraged by representations from 'Irāq, Fārs, Kirmān, Ādharbāyjān and other lost provinces, marched westwards against his new rival Ūzūn Ḥasan, by whom he was finally defeated and taken prisoner near Mayāna. After three days his captor, having decided on his destruction, handed him over to Yādīgār Muḥammad, who put him to death to avenge the blood of his grandmother Gawhar Shād Khātūn. The philosopher Jalālu'd-Dīn Dawānī, author of the well-known ethical manual entitled *Akhlāq-i-Jalālī*, commemorated his death in the following chronogram<sup>1</sup>:

سلطان ابو سعید که در قتر خسروی

چشم سپهر پیر چو او نو جوان ندید

الحق چنان بکشته بکشتی که کشته بود

تاریخ سال مقل سلطان ابو سعید

By the Venetian travellers of this period, to whom we are indebted for much interesting information and independent chronological details, Abū Sa'īd is called Abū Sa'īd called "Busech" by the Venetians "Busech"; while Ūzūn Ḥasan is called "Ussun Cassano," "Assimbeo," or "Assambei" (*i.e.* Ḥasan Beg), and Jahānshāh "Giansa." The towns of 'Urfa, Isfahān, Kāshān, Qum, Yazd and Kharpūt appear as "Orphi," "Spaham" or "Spaan," "Cassan," "Como," "Jex" and "Carparth." It should be noted also that, apart from such well-known general histories as the *Rawdatu's-Ṣafā* and *Ḥabibu's-Siyar*, the hitherto unpublished *Maṭla'u's-Sa'dayn* of Kamālu'd-Dīn 'Abdu's-Razzāq, a monograph on the reigns of "the two Fortunate Planets," Historical value of the Maṭla'u's-Sa'dayn *i.e.* the two Abū Sa'īds (the Īl-khānī Mongol, reigned 716/1316—736/1335, and the Tīmūrid of whom we

<sup>1</sup> Given in the *Rawdatu's-Ṣafā*. The sum of the letters composing the last four words (40 + 100 + 400 + 30 + 60 + 30 + 9 + 1 + 50 + 1 + 2 + 6 + 60 + 70 + 10 + 4) gives the year of his death 873 (= A.D. 1468-9).

are now speaking), which was completed in 875/1470-1, only two years after the later Abú Sa'íd's death, affords a great wealth of material for the history of this period.

Abú Sa'íd was succeeded by two of his sons, Aḥmad and Maḥmúd, who are accounted by Stanley Lane-Poole the last (eighth and ninth) rulers of the House of Tímúr in Persia and Central Asia. Of these the first ruled in Transoxiana with Samarqand for his capital, and the second in Badakhshán, Khatlán, Tirmidh, etc. Both died, the latter by violence at the hands of the Uzbek Shaybání Khán, in the last years of the fifteenth century (899/1493-4 and 905/1499-1500 respectively).

Much more important than the two princes last mentioned, from the literary if not from the political point of view, was Sultán Husayn b. Mansúr b. Bayqará, whose court at Herát was one of the most brilliant centres of letters, art and learning which ever existed in Persia. This prince, originally attached to and protected by Ulugh Beg, was, on the death of this ruler and his son 'Abdu'l-Laṭíf, cast into prison by Abú Sa'íd, but escaped, joined Abu'l-Qásim Bábur, and fled to Khwárazm or Khiva. In 862/1457-8 he captured Astarábad, the capital of the province of Gurgán or Jurján (the ancient Hyrcania) and was there crowned, but recognized Abú Sa'íd as his suzerain and placed himself under his protection. A year later Abú Sa'íd again compelled him to take refuge in Khwárazm and occupied Astarábad, which, however, he shortly afterwards recovered, together with the rest of the provinces of Gurgán and Mázandarán. On the death of Abú Sa'íd, Sultán Husayn captured Herát, and was crowned there on Ramaḍán 10, 872 (April 3, 1468), which date is regarded by *Munajjim-báshá* as the beginning of his 38 years' reign, terminated by his death at the age of seventy years on Monday, 11 Dhu'l-Hijja, 911 (May 5, 1506). During the last 20 years of this period he was partly paralysed. His talented minister Mír 'Alí Shír Nawá'í, who,

Aḥmad and  
Maḥmúd, the  
sons of Sultán  
Abú Sa'íd

Sultán Husayn b.  
Mansúr b.  
Bayqará



## CH. VI] BĀBUR, FIRST OF THE "GREAT MOGULS" 391

like his master, was not only a great patron of men of learning and letters but himself a writer of distinction, both in prose and verse, especially in the Turkī language, died on the 12th of Jumáda ii, 906 (January 3, 1501) at the age of 62. An excellent monograph on his life and literary activities was published by M. Belin in the *Journal Asiatique* for 1861, and reprinted in the form of a separate pamphlet<sup>1</sup>. Sultán Husayn, besides his literary tastes, had a great passion for pigeons, fighting-cocks and other birds, and, like so many of his House, was much addicted to wine.

It still remains to mention one of the most notable of all the descendants of Tímúr, namely Zahiru'd-Dīn Muḥammad Bābur, who, though he never ruled in Persia, was the founder of a new and splendid Tímúrid empire in India, the representatives of which, commonly known in Europe as the "Great Moguls," included such noble princes as Humáyún, Akbar, Jahángír, Sháh-Jahán and Awrang-Zib 'Álamgír, and which, though gradually shorn alike of its glories and its virtues, continued to exist until the great Indian Mutiny in 1857. Until the early part of the eighteenth century their magnificent court at Delhi continued to attract a great number of eminent Persian poets and men of letters during a period when fuller appreciation and more liberal patronage of talent was to be found at Dihlí than at Iṣfahán.

Of the life of Bābur we possess singularly full and authentic details in the autobiographical memoir generally known as the *Bābur-nāma*, or "Book of Bābur" which he composed in the Turkī or Chaghatáy language. Of the original Turkī text of this remarkable work a printed edition was published by Ilminsky at Kazan in 1857<sup>2</sup>; while a *fac-simile* of the then newly-discovered Ḥaydarábád codex was edited by Mrs Beveridge

Zahiru'd-Dīn  
Bābur

Bābur's autobio-  
graphy

<sup>1</sup> *Notice biographique et littéraire sur Mir Ali-Chir Névdii, suivie d'extraits tirés des œuvres du même auteur, par M. Belin.* It comprises 158 pages.

<sup>2</sup> The text comprises 506 pages.

for the trustees of the "E. J. W. Gibb Memorial Fund" in 1905<sup>1</sup>. This Turkí text has been translated into French by M. Pavet de Courteille, and was published at Paris in 1871. There also exists a Persian translation of the original, known as the *Waq'at* (or *Tuzuk*)-i-Bábari, made at the request of the great Emperor Akbar, Bábur's grandson, by his accomplished general Mírzá 'Abdu'r-Rahím Khán-Khánán in 998/1589-90<sup>2</sup>, on which Dr John Leyden and Mr William Erskine's well-known English version, published in London in 1826, is based. Besides this notable and most authoritative work, we have the very valuable and illuminating Memoir of Bábur's cousin Mírzá Haydar Dughlát, now accessible to the English reader in Sir E. Denison Ross's translation, edited, with Preface, Introduction, Commentary, Notes and a Map, by the late Mr Ney Elias, formerly H.B.M. Consul-General for Khurásán and Sístán, and published in London in 1898 with the title *A History of the Moghuls of Central Asia, being the Ta'rikh-i-Rashidi of Mírzá Muḥammad Haydar Dughlát*. This book, which, as its title implies, has a much larger scope than the *Bábur-náma*, of which the author made use<sup>3</sup> in its compilation, greatly supplements and illuminates the earlier work<sup>4</sup>. Apart from these two works, which are worthy of special notice on account of the high position of their authors and their active participation in the making of the history which they narrate, the historical sources for this period are unusually full and trustworthy.

Of Bábur's life, which can be studied in detail in the above-mentioned and numerous other works<sup>5</sup>, it is sufficient

<sup>1</sup> It contains 382 ff. of text, 107 pp. of Indices, and an English Preface of 10 pages.

<sup>2</sup> See Rieu's *Pers. Cat.*, pp. 244 *et seqq.*

<sup>3</sup> See p. 23 of the Introduction to Mr Ney Elias's book.

<sup>4</sup> The *Bábur-náma* comes down to the year 936/1529-30, while the *Ta'rikh-i-Rashidi* ends with the year 948/1541.

<sup>5</sup> The best and fullest account I know of is W. Erskine's *History of India under the two first Sovereigns of the House of Taimur, Báber and Humáyun* (2 vols., London, 1854).

to say here that it falls broadly into three periods, of which the first was passed in the little principality of Farghāna,

where he was born in A.D. 1482 and whence he was expelled by Shaybānī Khān and his Uzbeks about 1504. During the second period

Outline of  
Bābur's life

(A.D. 1504-1525) he ruled over Afghānistān and Badakhshān. Finally he decided on the invasion of India, and the foundation of the "Great Mogul" Dynasty in that country dates from his brilliant victory at Pānīpat over Sultān Ibrāhīm Lōdī of Dihlī on April 20, 1526, and the occupation of Āgra and Dihlī and northern India from the Indus to Bengal. This third and shortest period was brought to a close by his death on December 26, 1530, when he was succeeded by his son Humāyūn. The narrative of the *Bābur-nāma* extends from Ramaḍān 899/June 1494 (the year of Bābur's accession at the early age of twelve to the throne of Farghāna) to 936/1529-30, the year preceding his death. There are, however, certain lacunæ, to wit the years 915-924 (1509-1518) and 927-931 (1521-1525).

We have, however, overshot the limits of the period dealt with in this chapter; for, so far as Persia is concerned, the House of Tīmūr disappears from it before the year 1500. The great empire founded by Tīmūr, that ruthless man of blood, was maintained in Persia by his gentler and more enlightened son Shāh-rukḥ until his death in 850/1447. What follows is mainly a dismal record of fratricidal strife and invasions of Uzbeks and other barbarians, redeemed by brilliant galaxies of poets, artists and men of letters and science whom the lavish bounty and undeniable taste of these truculent and quarrelsome princes continued to attract to their various courts, in particular to Herāt. The details of these wars, set out at great length by Mirkhwānd, Khwāndamīr and 'Abdu'r-Razzāq, and in English by Erskine<sup>1</sup>, are somewhat wearisome, being not so much

<sup>1</sup> *History of India under the first two Sovereigns of the House of Taimur, etc.* See the preceding foot-note. Vincent A. Smith's *Akbar the Great Mogul*, 1542-1605 (Oxford, 1917) forms a worthy continuation.

between different peoples or principles, as between ambitious members of one family. Happily for our present purpose we need not go much beyond Sir John Malcolm's excellent summary of this period of Persian history. "After the death of Ulugh Beg," says he<sup>1</sup>, "we discover a crowd of the descendants of Tímúr\*contending for the provinces of his empire; and so great was the respect which men entertained for the blood of the hero that everyone who could boast of it in his veins found adherents who enabled him either to obtain a throne or an honourable grave."

To the literary and artistic gifts and tastes of these princes, on the other hand, that great authority on Persian painting and miniatures, Dr F. R. Martin, bears the following eloquent testimony in his monumental work on *The Miniature Painting and Painters of Persia, India and Turkey*<sup>2</sup>.

"The Tímúrids soon began to lead a life compatible with the wealth their fathers and forefathers had amassed during their wars, and tried to squander it as quickly as possible. History constantly repeats itself. The life of these rulers forms a true epic. They recall to mind the old Paladins in the *Chansons de Gestes*, passing in the space of a short time from the splendours of a throne to a position of the utmost decay. They were, however, the most artistic princes that ever reigned in Persia. If the conquering armies of Tímúr destroyed many a work of art, his successors brought into being works of art that would otherwise never have been created. Does not Samarqand redeem the loss of many a town destroyed by Tímúr? What he destroyed was already of itself destined to fall, and Tímúr simply gave the mortal thrust. He was not the destroyer we are accustomed to consider him, but the master who arranged matters with an iron hand. He formed a link in the chain of natural development, and from his realm arose the Persia of later times, his successors bringing Persian art to its most flourishing

Dr Martin on  
Persian painting  
at this period

<sup>1</sup> Vol. i, p. 488 in the 1815 edition. Ulugh Beg died in 853/1449.

<sup>2</sup> Quaritch, 1912, vol. i, pp. 35-6.

stage. These Tímúrids were no barbarians; indeed everything goes to show that they were highly civilized and refined men, real scholars, loving art for the sake of art alone, and without ostentation. In the intervals between their battles they enjoyed thinking of their libraries and writing poetry, many of them having composed poetry that far excels that of their court poets. Sulţán Husayn Mírzá was no bad poet, and his odes, written in Turkí, are far better than those of many celebrated poets. He also wrote in Arabic and competed with the celebrated Jámí. The most refined style of life prevailed, in certain respects calling to mind that of the European princes of the same time, or that of France during the 18th century, although it was far more literary than either.

"Báysunghur, Sháh-rukh, Ulugh Beg and Sulţán Husayn Mírzá were bibliophiles not surpassed by the Dukes of Burgundy, or by King René of Anjou, their contemporaries, and were far more illustrious than the celebrated French and Italian book-lovers of the 16th and 17th centuries. Not only did they collect books, but they created them. Báysunqur and Husayn Mírzá were to Persia what William Morris was to England four hundred years later. They created a new style of book, but theirs was infinitely more aristocratic, solid and artistic. The very finest European books and manuscripts cannot, except in a very few isolated instances, bear comparison with those of the Orientals as regards the fineness of their work.

"Báysunqur was the son of Sháh-rukh and grandson to Tamerlane; he died in 837/1433, when 37 years of age, at Astarábád, where he was governor. He was the founder of the most elegant style of book-production in Persia, and well deserves to be remembered as one of the greatest bibliophiles of the world. Under his auspices forty artists were employed in copying manuscripts under the guidance of Mawlána Ja'far of Tabríz, himself a pupil of 'Abdu'lláh son of Mír 'Alí. By paying large salaries and making princely

Báysunqur "one  
of the greatest  
bibliophiles of  
the world"

presents he retained in his service the cleverest masters of the period, who executed the finest work in the production of their splendid volumes. The paper was unsurpassed, the illuminations of extreme delicacy, and the covers are unequalled to the present day. Books from his vast library are now dispersed over the entire world, and wherever found should possess a place of honour.

"It was during the reigns of the Tímúrids and not during that of Sháh 'Abbás that the finest carpets were produced in Persia. The finest arms and armour, and ivory-work of a minuteness surpassing all examples produced by other countries, were made at their court. All specimens of Persian art that exhibit the most refined taste and workmanship emanate from their time or from the very beginning of the Šafawí dynasty.

"All art produced in the East is the direct result of an impulse given by the monarch. But for Báysunqur and

Sulṭán Ḥusayn Mírzá we should not have had that lovely miniature art their artists created, for it was to adorn and illustrate their own

Culmination of  
other arts at  
this period

writings that they welcomed artists from all parts of their kingdom. But for Sháh 'Abbás we should not have had the splendid figured velvet, and but for Sulaymán the Magnificent there would be no magnificent Turkish faience from Izník, and but for Sulṭán Aḥmad we should not have had the wonderful manuscripts of the *Qur'án*, by which their aesthetic tastes are still perpetuated. All real art in the Orient is court art, or is dependent on a Maecenas. It was so in the 'Abbásid court at Baghdád in the ninth century; it was so in Egypt and Spain; it was so everywhere. This fact must be remembered, as it explains much that would otherwise be incomprehensible.

"That an art so brilliant should entirely disappear with the ruler was not to be expected. The prince died, but the artists survived and entered the service of another. The impulse derived from the Tímúrids was so powerful that it lasted through a great

Survival of this  
art into the six-  
teenth century

part of the sixteenth century. It was not only the new rulers of Persia, the Šafawís, but also princes whose names are almost unknown to history, who continued the fashion and had manuscripts executed that were more costly than anything of the kind produced in Europe."

It is necessary to remind the reader, who may be apt to think of far-reaching international relations as in large measure a product of modern times and an outcome of modern facilities of communication, how considerable was the intercourse in the time which we are considering between Asiatic (not merely Muslim) states far removed from one another. The interesting extracts from that valuable but hitherto unpublished history, the *Maṭla'ū's-Sa'dayn* of 'Abdu'r-Razzāq of Samarkand, published in French by Quatremere in 1843<sup>1</sup>, include the accounts of two embassies from the court of Herát, the one to China, the other to India, narrated in each case by one who had headed or accompanied the mission. The mission to China, described by Ghiyáthu'd-Dín *Naqqāsh* ("the Painter"), left Herát on December 4, 1419, reached P'ekin (*Khán-báligh* or "Cambaluc") a year and ten days later, and returned to Herát on September 2, 1422<sup>2</sup>. The mission to India, confided to and narrated by the above-mentioned 'Abdu'r-Razzāq himself, started on January 13, 1442, and landed once more on Persian soil at Hurmuz in the Persian gulf on April 20, 1444<sup>3</sup>. The activity and cosmopolitan character of that port are well indicated by the ambassador in the following descriptive paragraph:

"This Hurmuz, which they also call Jarún, is a port on the open sea 'which has no equal on the face of the earth.' Thither betake themselves merchants from the seven climes; from Egypt, Syria, Asia Minor, Adharbáyján, Arabian and Persian 'Iráq, the

'Abdu'r-Razzāq's  
description of  
Hurmuz

<sup>1</sup> *Notices et Extraits des Manuscrits de la Bibliothèque du Roi*, vol. xiv, pp. 1-473.

<sup>2</sup> *Loc. cit.*, pp. 387-426.

<sup>3</sup> *Loc. cit.*, pp. 427-473.

provinces of Fârs, Khurásán, Transoxiana, Turkistán, the Qipchák Plain, the territories of the Calmucks and all the realm of China and [its capital] Pekin (*Khán-báligh*). Thither coast-dwellers from the confines of China, Java, Bengal, Ceylon and the cities of Zírbád, Tanášurí, Shahr-i-Naw, the Islands of Díwá-Mahall, as far as Malabar, Abyssinia, and Zanzibar, the ports of Bījanagar, Gulbarga, Gujarát, and Kanbá'it (Cambay), the coasts of the Arabian peninsula as far as Aden, Jeddah and Yanbú' bring rare and precious things to which the sun and moon and fertilizing virtue of the clouds have given lustre and beauty, and which can be brought by sea to that country. To that land come travellers from all parts of the world, and whatever they bring they find in that city, without over-much search, the equivalent value thereof in whatever form they desire, whether by sale or exchange. The officials levy a ten per cent. *ad valorem* duty on everything except gold and silver. In that city are many adherents of all manner of diverse religions, including heathens; yet do they not deal otherwise than fairly with any creature, for which reason men call the city *Dárul-Amán* ('the Abode of Security'). The people of that country combine the winning manner of the people of 'Irâq with the profound cunning of the Indians."

Allusion has already been made to the correspondence between Sháh-rukh and his successors and the Ottoman

Relations between the Tímúrids and the Ottoman Sultans	Sultans Muḥammad I (1402-1421), Murád II (1421-1451), Muḥammad II (1451-1481) and Báyazíd II (1481-1512); but that this correspondence was not confined to princes and
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politics is shown by letters preserved by Fíridún Bey<sup>1</sup> exchanged between Báyazíd II on the one hand and the poet Jámí, the philosopher Jalálu'd-Dín Dawání and the theologian Aḥmed Taftázání on the other. To the first of these the Ottoman Sultan sent a gift of a thousand and to the second five hundred florins, accompanied by all manner

<sup>1</sup> *Munshá'át*, Constantinople, A.H. 1274/1858, vol. i, pp. 361-5.



of gracious and courtly compliments<sup>1</sup>. It was at Constantinople, moreover, that Sulţán Husayn's son, Bad'û'z-Zamán, fleeing from the murderous Uzbeks, found a final refuge and a last resting-place.

Having described the waning of the House of Tímúr, we must, before tracing the growth of the Şafawí power, consider briefly the intermediate Turkmán dynasties of the "Black" and "White Sheep," who were so much akin in race and character that Josafa Barbaro is probably justified in comparing them to the rival Italian factions of the Guelphs and Ghibellines, or the "Bianchi" and "Neri"<sup>2</sup>. The "Black Sheep" (Qará-qoyúnlu, or "Caracoilu" as Barbaro calls them) came first. In the time of Tímúr they were established in the Persian province of Ádharbáyján, and a certain chief amongst them, Bayráw Khwája of the Bahárlú tribe, attached himself to the service of Sulţán Uways the Jalá'iri, after whose death he possessed himself of Mawşil (Mosul), Sinjár and Arjish. In 782/1380-1 he died and was succeeded by his son Qára Muḥammad, who similarly attached himself to the service of Sulţán Aḥmad, the son of the above-mentioned Sulţán Uways, and ultimately fell in battle in Syria in 792/1390. He was succeeded by his son Qára Yúsuf, who was the first of the family to attain the position of an independent sovereign with his capital at Tabríz. After repeated conflicts with Tímúr, he took refuge with the Ottoman Sulţán Báyezíd "the Thunderbolt," and succeeded in capturing Baghdád, whence, however, he was shortly expelled by Tímúr's grandson Abú Bakr, and fled to Egypt with a thousand of his followers. The Sulţán of Egypt, fearing Tímúr's wrath, imprisoned him; but on Tímúr's death he was released, and,

The Turkámans  
of the "Black"  
and "White  
Sheep"

Hayráw Khwája

Qára Muḥam-  
mad

Qára Yúsuf

<sup>1</sup> Concerning the enormous influence exercised by Jámi and Míř 'Alí Shír Nawá'í on Ottoman literature, especially poetry, see the late Mr E. J. W. Gibb's *History of Ottoman Poetry*, vol. ii, pp. 7-11.

<sup>2</sup> P. 85 of the Hakluyt volume above mentioned.

having been rejoined by his scattered followers, took Diyár Bakr, and soon afterwards, in 809/1406-7, defeated Abú Bakr at Nakhjuwán, reoccupied Tabríz, and took possession of the province of Adharbáyján. Four years later he defeated and put to death near Tabríz his old master and fellow-captive in Egypt, Sulṭān Aḥmad Jalá'irí. In 822/1419 he captured the three important Persian cities of Sáwa, Qazwín and Sulṭániyya, and died in the following year at the age of 65, after a reign of 14 years, leaving five sons, of whom two, Iskandar and Jahánsháh, succeeded him on the throne.

Mention has been already made in a previous chapter of the important collection of State Papers connected with

the diplomacy of the Ottoman Empire which are contained in the *Munshá'át* of Firdún Bey<sup>1</sup>.

A good many of these refer to the period we are now considering. Thus we have a letter to Sulṭán Báyzáid "the Thunderbolt" from Sulṭán Aḥmad Jalá'irí, written in 798/1396, describing his flight before Tímúr's advancing hordes, and the answer to it; numerous letters which passed between Sulṭán Muḥammad I (805-824/1402-1421) and Sháh-rukḥ, Qára Yúsuf, Iskandar and Sulṭán Khalfí of Shírwán; letters between Sulṭán Murád II (824-855/1421-1451) and Sháh-rukḥ; letters between Sulṭán Muḥammad II "*Fátih*" (855-886/1451-1481) and Jahánsháh, Ulugh Beg, Báysunqur, Bahman Sháh of India, Úzún Ḥasan, and Husayn b. Manṣúr b. Bayqará; and later a voluminous correspondence with the Šafawí kings Sháh Isma'íl and Sháh Tahmásp. These letters are interesting not only for the light they throw on the historical events to which they refer, but as indicating the relations which prevailed between these rulers respectively. Thus, for example, in a letter from Sháh-rukḥ to the Ottoman Sulṭán Muḥammad I in 818/1416 the arrogance of tone is very noticeable, both in respect to the comparative poverty of titles accorded and the reproaches addressed to the Sulṭán for having put to death his rebellious brothers Sulaymán,

<sup>1</sup> Printed at Constantinople in 1274/1858, pp. 626.

Músá and 'Ísá, which, though "conformable to Ottoman practice," is branded as "improper according to the Íl-kháñí custom"; and in the peremptory demand that Qára Yúsuf shall not be allowed to take refuge in Ottoman territory, should he seek to do so. Sulţán Muḥammad's reply, on the other hand, is not only conciliatory in tone, but even humble. He accords to Sháh-rukh a whole string of high-sounding titles; apologizes for killing his brothers by quoting Sa'dí's well-known dictum that "ten dervishes can sleep in one blanket, but two kings cannot be contained in a continent"<sup>1</sup>; and expresses his fear that if he exasperates Qára Yúsuf by refusing him entry into his dominions, he may endeavour to stir up trouble amongst the neighbouring rulers of the Qaramání, Ḥamídí, Isfandiyárf, Túrghúdí and Dhu'l-Qadarí dynasties, and even with the Sulţán of Egypt. In the case of the Ottoman Sulţán and the "Black Sheep" Turkmán rulers, Qára Yúsuf and Qára Iskandar, on the other hand, the contrary holds good, the Sulţán writing as to inferiors and the Turkmán princes as to a superior. The numerous letters and dispatches contained in this interesting volume would well repay a fuller examination than can here be accorded to them, but reference will be made to them from time to time, as occasion arises<sup>2</sup>.

Amír Iskandar Qára-qoyúnlu inaugurated his reign by an attack on Sháh-rukh, in which he was defeated, but soon afterwards he re-occupied Ádharbáyján. In  
Iskandar
828/1425 Shamsu'd-Dín, the ruler of Akhlát, and in 830/1427 Sultán Aḥmad the ruler of Kurdistán and 'Izzu'd-Dín Shír fell victims to his warlike prowess, and the towns of Shírwán and Sulţániyya passed into his hands. In 832/1429 he and his brother Jahánsháh, in spite of the valour which they showed, were again defeated by Sháh-rukh. Six

<sup>1</sup> *Gulistán*, ed. Platts, p. 16.

<sup>2</sup> Firídün Bey's Collection of State Papers has been used by Professor H. A. Gibbons in his interesting work on the *Foundation of the Ottoman Empire* (Oxford, 1916), but only to a limited extent. It is also enumerated by Hammer-Purgstall amongst his sources.

years later, in 838/1434-5, Sháh-rukh again advanced against Iskandar as far as Ray, where he was joined by Iskandar's brother Jahánsháh and his nephew Sháh 'Alí. Iskandar fled, and Sháh-rukh bestowed his territories on his brother Jahánsháh as a reward for his submission. Iskandar took refuge in a fortress, but while preparing to resist a siege he was murdered by his son Qubád, at the instigation of his concubine Laylá.

Jahánsháh, with the support and approval of Sháh-rukh, now succeeded to the throne vacated by his brother's death

Jahánsháh in 839/1435-6, and considerably enlarged the realm which he had inherited. In 856/1452 he

overran 'Iráq-i-'Ajam, made a massacre of the people of Isfahán, and invaded Fárs and Kirmán. In 862/1457-8 he conquered Khurásán, and in the month of Sha'bán in that year (June-July, 1458), was enthroned at Herát, and remained there for six months, when Sultán Abú Sa'íd, the great-grandson of Tímúr, prepared to attack him. At the same time news reached him that his son Hasan, who was imprisoned in Ádharbáyján, had escaped and was in rebellion against him, so he was compelled to make peace with Abú Sa'íd and hasten westwards at the average rate of twelve parasangs (some forty-five miles) a day, losing in this forced march 20,000 camels and 10,000 horses. Having subdued and expelled his son Hasan, he dismissed his other son Pír Budáq from the government of Fárs and transferred him to Baghdád, where he also shortly revolted. Jahánsháh thereupon besieged Baghdád for a whole year, and finally succeeded in killing Pír Budáq and replacing him by another son, Muḥammad Mírzá, after which he returned to Ádharbáyján. His realms now extended from the Turkish frontier on the west to the two 'Iráqs, Kirmán and the shores of the Persian Gulf, thus including nearly the whole of Persia except Khurásán and the Caspian provinces.

Jahánsháh, killed by Úzún Hasan in A.D. 1467 In 871/1466-7 he attacked Hasan Báýandarí, better known as Úzún Hasan, intending to conquer his realm of Diyár Bakr, but was surprised

and slain by the latter while tarrying behind his army on a hunting expedition. His two sons were taken prisoners and most of his principal nobles slain. This disaster is commemorated in the following verses:

اردوی جهانشاه بهادر نویان ' با آن همه اسباب زبردستی و پشت

ثانی عشر ماه ربیع الثانی ' ویران شد و تاریخ حسن بیک بگشت

"The army of Jahānshāh Bahādur Nūyān, notwithstanding all the materials of mastery and strength,

On the twelfth of the month of the second Rabi' perished, and the date [of the year was] 'Hasan Beg slew [him]'<sup>1</sup>."

Of the character of Jahānshāh the Turkish historian *Munajjim-bāshī*, from whom the above sketch of the Qāra-qoyūnlú dynasty is taken<sup>2</sup>, gives a most un-

Character of  
Jahānshāh

favourable account. According to this writer, he was "a dissolute, immoral, blood-thirsty tyrant,

a malignant inclined to heresy and atheism, who paid no heed to the Sacred Law, passed his nights until dawn in revelry and vice, and slept like a dog during the day; for which reason he was called 'the Bat.'" He died at the age of 70 after a reign of 32 years, was buried at Tabríz, and

Hasan 'Ali was succeeded by Hasan 'Alí, the son whom he had cast off, and who had at one time been

protected by Úzún Hasan. This son, whose mind is said to have been disordered by his captivity, reigned but a short while in Tabríz ere he was driven thence by Úzún Hasan to Hamadán, whither he was pursued and put to death by Úzún Hasan's son Oghúrlú Muḥammad in 873/1468-9. With him the Dynasty of the

Extinction of the  
"Black Sheep"  
Dynasty  
873/1468-9

"Black Sheep," or *Qāra-qoyūnlú*, came to an end, and was replaced by that of the "White Sheep," or *Aq-qoyūnlú*.

<sup>1</sup> The words *Hasan Beg bi-kusht* ("Hasan Beg slew") yield in the *abjad* notation the number 872, and the 12th of Rabi' ii in that year corresponds with November 10, 1467.

<sup>2</sup> *Şahā'iyū'l-Akhbār*, Constantinople edition of A.H. 1285, vol. iii, pp. 150-154.

Diyár Bakr was the original centre of activity of the "White Sheep" or Báýandarí Turkmáns, of whose *amírs*

The "White Sheep" Dynasty. Bahá'u'd-Dín Qára 'Osmán, known as *Qára Iluk* ("the Black Leech") from his greedy and blood-thirsty character, was the first to achieve fame.

Having defeated Qára Yúsuf of the rival "Black Sheep" Turkmáns, he was driven by the envy of his less capable brothers Aḥmad and Pír 'Alí to seek service with Qáđi Burhánu'd-Dín<sup>1</sup> at Síwás. In 800/1397-8 Qára 'Osmán killed his host and seized his territory, but retired, on learning that an Ottoman army under Prince Sulaymán was advancing on Síwás, to Erzinján. He joined Tímúr in his campaign against Asia Minor and Syria, and received as a reward for his services the town of Diyár Bakr. Shortly afterwards Qára Yúsuf, the "Black Sheep" Turkman, escaped from Egypt and made war on Qára 'Osmán, but died, as already mentioned, in Dhu'l-Hijja 823 (December 1420), and was succeeded by his son Iskandar, who suffered defeat at the hands of Sháh-rukh in the following year.

Qára 'Osmán died in 838/1434-5, and was succeeded by his son 'Alí Beg, who was compelled by a revolt of his brother Hamza to take refuge for a time with the Ottoman Sulṭán Murád II.

'Alí Beg was succeeded by his son Jahángír, who was soon displaced (857/1453) by his more resolute and capable brother Úzún Hasan (the "Ussun Cassano" or "Assambei" of Josafa Barbaro), who was by far the most powerful and celebrated of the "White Sheep" Dynasty. He was the grandson of "the Black Leech," and succeeded to the throne at Ámid (Diyár Bakr) in the year mentioned above, which was the year in which the Ottoman Turks

Jahángír,  
Úzún Hasan  
("Ussun  
Cassano" or  
"Assambei" of  
the Venetian  
ambassadors)

<sup>1</sup> A full account of this remarkable warrior-poet is given by the late Mr E. J. W. Gibb in his *History of Ottoman Poetry*, vol. i, pp. 204-224. Mention of him (under the form "Wurchanadin") is also made by Schillberger in ch. ix of his *Bondage and Travels*, published in English translation by the Hakluyt Society in 1879, and in the same work there are several references to Qára 'Osmán ("Otman").

captured Constantinople. To the fear inspired in Europe, and especially in Italy, by this fresh evidence of Ottoman power and prowess were due the efforts made by successive Venetian ambassadors to Persia to win the support of Úzún Hasan against the Turks, whom it was hoped he might harass on their Eastern frontier and so distract their attention from further conquests in the West. Thus once again since the Mongol Court at Qára-qorum had attracted emissaries from Rome with a similar object, the "Eastern Question" assumed a new importance, and the good will of Persia began to be assiduously sought after by European Powers. These Venetian ambassadors have left descriptions of their voyages and adventures which shed a welcome side-light on the condition of Persia and the character of Úzún Hasan, of whom Ramusio, in his Preface to Caterino Zeno's Travels, speaks in the highest terms, even declaring that "amongst all the kings of the East, who existed since the government was taken away from the Persians and transferred to the Greeks, there have been none who equalled the glory of Darius Hystaspes and Ussun Cassano." "It is to be regretted," he adds, "that some Eastern kings, great in power and intellect, have not had historians to celebrate their deeds, since among the Sultans of Egypt and among the Kings of Persia there have been men most excellent in war, and worthy not only of being compared with ancient barbarian kings famous in arms but even with the great Greek and Roman commanders in all those things which constitute able generals of armies!" He further speaks with admiration of "the manner in which this Ussun Cassano, a poor nobleman and the weakest in condition of many brothers,...not possessing more than thirty soldiers, besides a small castle, afterwards raised himself to such grandeur that he had the courage to dispute the empire of all Asia with the Ottoman House, which under Muḥammad II (A.D. 1451-1481) was a terror to the

<sup>1</sup> P. 2 of the Hakluyt Society's *Narrative of Italian Travels in Persia in the xvi and xvii Centuries* (1873).

East." Contarini, who was with Úzún Ḥasan in 1474-5, says that he "always drank wine with his meals," and "appeared to be a good liver, and took pleasure in inviting us to partake of the dishes which were before him." "There were constantly present," he continues<sup>1</sup>, "a number of players and singers, to whom he commanded whatever he wished to be played or sung, and His Majesty appeared to be of a very merry disposition. He was tall and thin, and had a slightly Tartar expression of countenance, with a constant colour on his face. His hand trembled as he drank. He appeared to be seventy years of age<sup>2</sup>. He was fond of amusing himself in a homely manner; but when too far gone was sometimes dangerous. Take him altogether, however, he was a pleasant gentleman."

No such vivid portrait of this remarkable man is to be found in the pages of any Oriental historian with whom I am acquainted, but the following estimate of his character by *Munajjim-bāshī* is worth quoting<sup>3</sup>:

"He was a wise, just, brave, pious, religious and devout King, a friend of learned and godly men, charitable and a public benefactor. He built many buildings for pious uses. As has been mentioned, with but a small army he overcame two such mighty kings as Jahānshāh and Abú Sa'īd; took tribute from Georgia; and ruled over Ādharbāyján, the two 'Irāqs, Kirmān, Fārs, Diyār Bakr, Kurdistān and Armenia."

Concerning his patronage of learned men the same historian remarks on the preceding page: "He adopted Tabríz as his capital, and there assembled from the surrounding lands and provinces many learned men and doctors, who received favours and honours beyond anything which could be expected."

<sup>1</sup> Contarini's *Travels to Tana and Persia* in the Hakluyt Society's translation of 1873, pp. 132-3.

<sup>2</sup> He must have looked older than his actual age, which is given by *Munajjim-bāshī* as only 54 at his death, two years later (A.D. 1477-8).

<sup>3</sup> *Şāh-i-Jihān Akhbār*, vol. iii, p. 165.

Contarini's  
description of  
Úzún Ḥasan

*Munajjim-  
bāshī's* descrip-  
tion of the same

Úzún Ḥasan's  
patronage of men  
of letters



One of the most celebrated of those men of learning who received honour and rewards at his hands was 'Alī Qúshjī, who passed through his territories on his way home from the pilgrimage to Mecca.

Úzún Hasan, while still a young man and only Prince of Diyár Bakr, married a Christian wife, to wit the beautiful Despina Khátún ("Lady Despina"), daughter of Kalo Joannes<sup>1</sup>, the last Christian Emperor of Trebizond, of the noble family of the Comneni.

She bore him a son and three daughters, one of whom, named Marta, was given in marriage to Shaykh Haydar, the father of Sháh Isma'íl the founder of the Şafawí dynasty.

The fullest account of Úzún Hasan's reign to which I have had access is that contained in the *Şahâ'ifü'l-Akhdar* of *Munajjim-bâshá*<sup>2</sup>, while another Turkish source from which much information is to be gleaned is the collection of State Papers (*Munshâ'ât*) of Firidún Bey<sup>3</sup>, though the paucity of dates in the dozen despatches interchanged between Úzún Hasan and Sultán Muḥammad *Fâtih* ("the Conqueror") is a matter for regret. The narratives of the Italian ambassadors and travellers already referred to are also of great value. The accounts of the Qâra-qoyúnlu and Áq-qoyúnlu dynasties given by Mírkhwând and other Persian historians are for the most part very meagre and inadequate.

The first three or four years of Úzún Hasan's reign (A.D. 1453-1456-7) were chiefly filled by repeated revolts of his brothers, especially Jahángír, against his authority. The scene of these struggles, which were repeatedly composed by Saráy Khátún, the mother of the contending brothers, lay for the most part outside Persia, round about

<sup>1</sup> See the *Travels of a Merchant in Persia* in the already cited volume of the Hakluyt Society, pp. 178-9. He describes "Despinacaton" as "very beautiful, being considered the most beautiful woman of that time, and throughout Persia was spread the fame of her loveliness and grace."

<sup>2</sup> *Şahâ'ifü'l-Akhdar*, vol. iii, pp. 157-164.

<sup>3</sup> Vol. i, pp. 274-286.

Diyár Bakr, Mosul and especially Mardín, which suffered terrible devastation. Jahángír did not hesitate to invoke the help of the rival House of the "Black Sheep" Turkmáns, represented by Jahánsháh<sup>1</sup>. Once during this period Úzún Ḥasan set out on an expedition against Khurásán, but was obliged to turn back to deal with a revolt organized by his brother Jahángír aided by Jahánsháh, who sent one of his generals, Rustam Beg, to his support. The rebels suffered a severe defeat at the hands of Úzún Ḥasan near the Euphrates, in which many of the fugitives were drowned, while five hundred prisoners, including Rustam Beg, were beheaded by Úzún Ḥasan, who, however, at the intercession of his mother, again pardoned his brothers Jahángír and Jwáys, but took 'Alí Khán, the son of the former, as a hostage to Erzinján.

After this victory (851/1456-7) Úzún Ḥasan's power and prestige were greatly increased, and many *amírs* of Asia Minor and Syria submitted to him. About 864/1459-60 he wrested from the Ayyúbí dynasty the fortress of Ḥiṣn Kayf, where he installed his son Khalílu'llah Mírzá as governor. In the same year Jahánsháh's son Ḥasan 'Alí rebelled against his father and took refuge with Úzún Ḥasan, who, however, after a while drove him away on account of certain heretical opinions ascribed to him. In or before A.D. 1461 Úzún Ḥasan sent his nephew Murád Bey<sup>2</sup> on an embassy to the Ottoman Sultán Muḥammad II "the Conqueror" to request him not to molest his father-in-law Kalo Joannes, Emperor of Trebizond. To this request the Turkish Sultán paid no attention, but attacked and subdued Trebizond (where David Comnenas had recently succeeded his elder brother Kalo Joannes) and carried off this last

Úzún Ḥasan  
sends an  
embassy to the  
Ottoman Sultán  
Muḥammad  
'Alí

<sup>1</sup> The "Giansa" of the Venetian travellers.

<sup>2</sup> In 'Abdu'r-Raḥmán Bey Sheref's History, entitled *Ta'rikh-i-Jevlet-i-'Alíyya* (p. 161), Úzún Ḥasan is said to have sent his mother Jára Khátún, who is evidently the same as the "Saráy Khátún" mentioned at the bottom of the preceding page (p. 407).

representative of Byzantine power to Constantinople, where, according to Giovan Maria Angioletto, "he was treated honourably enough, but died before a year was over, in 1462<sup>1</sup>."

The chronology of the wars waged by Úzún Ḥasan against the Ottoman Turks is somewhat confused. *Munajjim-bdshí* speaks of a short contest immediately preceding Úzún Ḥasan's first invasion of Georgia in 871/1466-7, and of an embassy headed by Khurshíd Beg which he sent to Sulṭán Muḥammad II "the Conqueror" requesting him not to attack Trebizond, which, as we have seen, had already fallen to the Ottomans in A.D. 1461. On the first of Rabí' ii, 872 (Oct. 30, 1467), however, he defeated the "Black Sheep"

Jahānshāh is  
defeated and put  
to death by  
Úzún Ḥasan

Turkmāns near Khúy in Ádharbáyján, and, taking their king Jahānshāh off his guard while he was away from his army on a hunting expedition, cut off his head and sent it to the Tímúrid Sulṭán Abú Sa'íd, while suffering his body to be buried in the grave of his father Qára Yúsuf. He then occupied 'Irāq and Ádharbáyján and besieged Baghdád. The first despatch from Úzún Ḥasan to Sulṭán Muḥammad II recorded by Firídún Bey<sup>2</sup> refers to this victory. It is couched in very respectful terms (unlike some later despatches), but seems to have received no acknowledgement.

The second despatch from Úzún Ḥasan to "the Conqueror" (which, unfortunately, is undated) refers to the next important event in his career, namely the defeat of Jahānshāh's son Ḥasan 'Alí at Marand. This prince, who, as already mentioned, had taken refuge with him some seven years previously, now attacked him to avenge the death of his father Jahānshāh. Úzún Ḥasan invoked the help of the Tímúrid Abú Sa'íd, urging the constant loyalty of his own House of the "White Sheep" to the House of Tímúr, and the disloyalty of the rival "Black Sheep." He also

<sup>1</sup> See this part of the Hakluyt Society's volume above mentioned, p. 74 and note 2 *ad calc.*

<sup>2</sup> *Munshá'át*, vol. i, pp. 274-5.

offered, in return for help, to cede 'Irâq to Abú Sa'id, provided he might keep Âdharbáyján. Abú Sa'id, so far from accepting this proposal, immediately marched against Úzún

Hasan to avenge Jahánsháh's death, but was defeated and captured, together with his sons Muḥammad and Sháh-rukh, and handed over to Yádígár Muḥammad, who killed him to avenge the death of his grandmother Gawhar Shád Khátún. When the Venetian Contarini was received by Úzún Hasan in his palace at "Spaan" (Iṣfahán) on Nov. 6, 1474, he noticed "a painting, representing the decapitation of Soltan Busech (*i.e.* Abú Sa'id), and showing how he was brought by a rope to execution by Curlumameth (*i.e.* Úzún Hasan's son Oghúrlu Muḥammad), who had caused the chamber to be made<sup>1</sup>." Abú Sa'id's body was sent in the charge of his mother (who had also been captured) to Khurásán with all honour and respect. In the same despatch in which Úzún Hasan announces to Sulṭán Muḥammad "the Conqueror" the defeat and death of Hasan 'Alí and "some 3000 of his men," he announces his capture of Âdharbáyján, 'Irâq, Fárs and Kirmán, and his intention henceforth to fix his capital at Tabríz. This despatch appears to have been sent by the hands of an ambassador, Sayyid Aḥmad Toghán-oghlu.

The third despatch from Úzún Hasan is still less respectful in its form of address than the preceding one, and is also undated. It mentions the arrival of an Ottoman envoy named Amír Bey, and then proceeds to narrate his negotiations and conflict with, and victory over the Tímúrid Sulṭán Ḥusayn [b. Maṣṣúr b.] Bayqará, and the manner in which he had divided up and assigned his domains. He also announces his conquest of Khurram-ábád in Luristán.

In a fourth despatch, also undated, in which the great Ottoman conqueror is insultingly addressed as the "most puissant *Amír*... Shamsu'd-Dín Muḥammad Bey," while Shíráz, which he had recently conquered, is described as

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<sup>1</sup> P. 131 of the Hakluyt volume already cited.

having become "the Seat of the Throne of Sovereignty and the Station of the Caliphate," he further announces the subjugation of Khúzistán. This at last calls forth a reply which reveals a high degree of exasperation: the Ottoman "Sultán Muḥammad, son of Murád, son of Muḥammad, son of Báyzíd" addresses his arrogant correspondent as "thou," warns him not to be puffed up by temporary good fortune, and threatens to march against him in the ensuing month of Shawwál. About the same time he despatched a letter to his son, Prince Muṣṭafá, governor of Qaramán, ordering him to attack Úzún Ḥasan, whom he describes as "deserving of the gibbet and the rope" ("*mustahiqq-i-dár u rasan oldn Úzún Ḥasan*"); and to this letter we have Prince Muṣṭafá's reply, describing how, aided by his tutor Gedik Aḥmad Pasha, he defeated Úzún Ḥasan's army near Qonya on Saturday, 14th of Rabí' i, 877 (August 19, 1472), and killed his sons Yúsuf, Zaynal and 'Umar. The two last of this series of documents given by Firídún Bey<sup>1</sup> contain Shaykh Áq Shamsu'd-Dín's interpretation of two dreams about Úzún Ḥasan, and are written in Arabic.

The accounts of Úzún Ḥasan's conflict with the Ottomans given by Caterino Zeno<sup>2</sup>, Giovan Maria Angioletto<sup>3</sup>, and the author of the *Travels of a Merchant in Persia*<sup>4</sup>, in conjunction with those of *Munajjim-báshí* and 'Abdu'r-Raḥmán Sheref Bey, though not rich in chronological details, make the causes and course of the struggle pretty clear. Apart from the growing arrogance of Úzún Ḥasan, as revealed in the despatches to which reference is made above, the Ottoman Sultan had against his neighbour four principal causes of complaint, to wit: (1) his negotiations with Venice for a conjoined attack on Turkey from both East and West;

<sup>1</sup> *Munshá'át*, vol. i, pp. 280-2. The date here given (877/1472) does not accord with that (A.D. 1474) given on the next page (line 26), which seems to be the more correct.

<sup>2</sup> See the above-mentioned Hakluyt Society's volume, pp. 14-31.

<sup>3</sup> *Ibid.*, pp. 74-96.

<sup>4</sup> *Ibid.*, pp. 180-182.

(2) his attacks on Jahānshāh the "Black Sheep" Turkman, whom he not only conquered but put to death, and on Sultān Husayn Bayqarā the Tīmūrid, both of whom were in friendly relations with Sultān Muḥammad *Fātiḥ*; (3) his promise to support the Christian Emperor of Trebizond against Ottoman aggression; and (4) his protection of Pīr Aḥmad (the "Pirameṭo" of Zeno) and other princes of the Qaramān dynasty, who were the ancient and bitter foes of the House of 'Osmān.

The ensuing war, which began in 877/1472-3 and ended in 878/1473-4, presented two phases, in the first of which the victory was to the Persians and in the second to the Turks. The first battle, which took place on the Euphrates near Malāṭya, was lost chiefly through the rashness of Murād Pasha

War between  
Turks and  
Persians  
(A.D. 1472-4)

Palaeologus, the young Beyler-bey of Rumelia (the "Asmūrat" of Angioletto). Many Turks were drowned in the "whirlpools" of the river, besides those who were killed, and twelve thousand men, "among whom were several persons of note," were missing when the muster was called in the evening<sup>1</sup>. "Having suffered this defeat," says Angioletto (who was with the Turkish army), "the Turk became very apprehensive, and determined to lead his army back to his country by the shortest route." They therefore retired towards Trebizond, in a valley near which place a second great battle was fought towards the end of August, 1474, in which

Defeat of Ūzūn  
Ḥasan by the  
Turks

Ūzūn Ḥasan was decisively defeated and his son Zaynal killed, while much spoil fell into the hands of the victors. Prince Muṣṭafā distinguished himself greatly in this battle. "If Ussun Cassano had remained content with his first victory," says Angioletto, "the Turk would have gone away ignominiously, and he would not have lost the territories he did<sup>2</sup>." "This battle," says 'Abdu'r-Raḥmān Sheref Bey<sup>3</sup>, "upset the cup of Ūzūn

<sup>1</sup> See ch. vii of G. M. Angioletto's narrative in the Hakluyt Society's volume, p. 88.

<sup>2</sup> *Ta'rikh-i-Devlet-i-'Alayya*, p. 173.

Ḥasan's fortune, and for twenty or thirty years assured the safety of the Sultān's eastern frontier."

Ūzún Ḥasan now retired to Tabríz, "where he caused games and rejoicings to be held, not caring much for his reverse, as he had lost none of his dominions." His ease was, however, soon troubled by the rebellion of his son Oghúrlú Muḥammad<sup>1</sup>, who seized Shíráz, and, on hearing that his father was advancing against him with a great army, fled to Constantinople, where he was received with much honour by the Ottoman Sultān, who promised "to make him king of Persia in the room of his father, who was his enemy." Ūzún Ḥasan, meeting filial ingratitude with cunning, first feigned illness and then caused a rumour of his death to be circulated.

"While thus dissembling," says Angioletto<sup>2</sup>, "a report was spread abroad to Constantinople that Ussun Cassano had fallen dangerously ill from melancholy, on account of the rebellion of his son, and, a rumour of his having got worse having been whispered about, some of his most faithful adherents, as had been arranged, announced his death, while messengers were sent to Ugurlimehemet with letters and tokens, as is customary, giving information of the death of his father, and begging him to return and take possession of the throne before either of his brothers Halul or Jacob<sup>3</sup> could do so. And in order to give greater semblance to the affair, funeral rites were paid, and his death was really believed in throughout the country. Ugurlimehemet having received three different messengers with secret messages, such as are used in affairs of state, thought it safe to go to Tauris. He arrived there in a few days with a small escort, and, on going to the palace to make himself sovereign, was

The stratagem whereby Ūzún Ḥasan lures his son back to Persia and puts him to death

<sup>1</sup> Called "Ugurlimehemet" by Angioletto, and "Ungermannet" by Zeno.

<sup>2</sup> End of ch. ix, p. 96.

<sup>3</sup> I.e. Khalíl and Ya'qúb, who actually succeeded in turn to the throne.

taken to where his father was in perfect health, who ordered him to be confined, and afterwards put to death, without showing any consideration for his being his son."

For his defeat by the Ottomans Úzún Ḥasan was in some degree compensated by a victory over the Egyptians, who had taken and ravaged 'Urfa, and a successful campaign in Georgia, from which he obtained a tribute of 16,000 ducats and the surrender of the city of Tiflis. He

finally died in 882/1477-8, and was succeeded by his son Khalíl, who, however, had only reigned six months when he was attacked and killed by his brother Ya'qúb<sup>1</sup> near Khúy. This prince reigned for about thirteen years, in the course of which period he killed

Shaykh Ḥaydar son of Shaykh Junayd the Şafawí (whose growing power and influence caused him alarm) and interned his children (including Isma'íl, the future founder of the Şafawí dynasty) at the old Sásanian capital of Ištakhr. *Munajjim-básht* says that he built the beautiful summer palace of the *Hasht Bihisht*, or "Eight Paradises" (the "Astibisti" of the Venetians) outside Tabríz, but the Italian merchant-traveller<sup>2</sup> ascribes its construction to Úzún Ḥasan. Finally, according to the same authority<sup>3</sup> (for the fact is not mentioned by Mírkhwánd or *Munajjim-básht*), he was poisoned by his wife under the following circumstances.

"He took as his wife a high-born lady, daughter of a Persian noble, but a most licentious woman: having fallen in love with a great lord of the Court, this wicked woman sought means to kill Jacob Sultan her husband, designing to marry her paramour and

<sup>1</sup> According to *Munajjim-básht* (*Şahá'í'ul-Akhhár*, vol. iii, p. 165) Khalíl put to death his brother Maqsúd, and thereby alienated and alarmed his other brothers.

<sup>2</sup> *Travels of a Merchant in Persia*, in the Hakluyt Society's oft-cited volume, ch. viii, "Description of the Royal Palace built by Assambei outside the city of Tauris," pp. 173-8.

<sup>3</sup> *Ibid.*, pp. 183-4.

Yaqub's persecution of the Safawis

How Yaqub was poisoned by his wife



make him king, as, being closely related to Jacob, he would become so by right in default of children. Having arranged matters with him, she prepared an insidious poison for her husband, who, having gone into a perfumed bath, as was his custom, with his young son, aged eight or nine years, remained there from the twenty-second hour until sunset. On coming out he went into the harem, which was close to the bath, where he was met by his wicked wife with a cup and a gold vase containing the poison, which she had got ready while he was in the bath, knowing that it was his custom to have something to drink on coming out of the bath. She caressed him more than usual to effect her wicked purpose; but not having sufficient command over her countenance, became very pale, which excited the suspicion of Jacob, who had already begun to distrust her from some of her proceedings. He then commanded her to taste it first, which, although she knew it was certain death, she could not escape and drank some; she then handed the gold cup to her husband Jacob, who, with his son, drank the rest. The poison was so powerful that by midnight they were all dead. The next morning the news was circulated of the sudden death of Jacob Sultan, his son and wife. The great lords, hearing of their king's decease, had quarrels among themselves, so that for five or six years all Persia was in a state of civil war, first one and then another of the nobles becoming Sultan. At last a youth named Alumut, aged fourteen years, was raised to the throne, which he held till the succession of Sheikh Ismail Sultan<sup>1</sup>.

*Munajjim-bāshī* describes Ya'qūb as "disposed to drink and a merry life, and very fond of poetry." "Many poets," he adds, "gathered at his court from all quarters, and composed resonant *qaṣīdas* in his praise." He was succeeded by his son Báysunqur, who reigned a year and eight months, when he was replaced by his cousin Rustam, the son of Maqṣūd.

Báysunqur  
b. Ya'qūb  
Rustam b.  
Maqṣūd

<sup>1</sup> *Munajjim-bāshī* merely says (vol. iii, p. 166) that Ya'qūb died in Muḥarram, 896 (Nov.-Dec. 1490).

He marched against Bad'ū'z-Zamán the Tímúrid, but ere a battle had taken place in Khurásán was compelled to turn his attention to Ísfahán, the governor of which city had revolted against his authority. On his approach the governor fled to Qum, but was pursued and killed, and his severed head brought to Rustam. In the same year, 898/1492-3, he sent an expedition against Shírwán, which celebrated its success in the Tímúrian fashion by building pyramids of skulls. From these same Shírwánis, however, Báysunqur raised an army for the invasion of Ádharbáyján, whereupon

Rustam released Sultán 'Alí and the other Šafawí prisoners at Íštakhr and sent them to avenge the death of their father, Shaykh Haydar, who had been slain by Báysunqur's father Ya'qúb. Sultán 'Alí and his followers were hospitably received at Tabríz by Rustam, and proceeded thence to Ahar, where they defeated and killed Báysunqur. Rustam, relieved of this anxiety, now grew jealous of Sultán 'Alí's increasing power and influence, and determined to destroy him. He sent one of his generals with 4000 horsemen after him, and a fierce battle ensued, wherein the Šafawís, though only 700 in number, fought valiantly—"like lions," says Angioletto<sup>1</sup>—but were eventually defeated and Sultán 'Alí slain, after nominating his young brother Isma'íl as his successor. He and his brother Ibráhím fled to Gílán and Mázandarán, and remained in hiding for some time at Láhiján and Lishtanishá, whence Ibráhím presently made his way in disguise to his mother at Ardabil. Isma'íl remained in Gílán, protected by its governor Kár Kiyá Mírzá 'Alí, and

an active and successful Shí'ite propaganda was carried on amongst the inhabitants, amongst whom the number of "Šúffs of Láhiján" or "Red-heads"

<sup>1</sup> See p. 101 of the Hakluyt volume already so often cited. Caterino Zeno (*Ibid.*, p. 46) says that the Šafawí troops, though few, performed prodigies of valour, and there was not one who was not dead or mortally wounded. The Venetians throughout confuse Sultán 'Alí with his father Shaykh Haydar ("Secheaidare," "Sechaidar").

(*Qizil-bdsh*), as they were called<sup>1</sup>, continued steadily to increase.

In 905/1499-1500 Isma'íl, then only thirteen years of age<sup>2</sup>, marched forth on his career of conquest with the nine tribes which owed him allegiance, to wit the Ustájlú, Shámlú, Takalú, Rúmlú, Wársáq, Dhu'l-Qadar, Afshár, Qájár, and the Šúffs of Qára-bágh; and, after formally visiting the tombs of his illustrious ancestors at Ardabl, and seeking the blessing of his aged mother, advanced by way of Qára-bágh, Gúkcha Deñiz and Erzinján on Shírwán. By this time news had spread abroad that the "Shaykh's son" was about to claim his rights, and his disciples flocked to his standard from Syria, Diyár Bakr and Síwás, so that he now found himself at the head of 7000 men. Crossing the river Kur he attacked Farrukh Yasár, the king of Shírwán and slayer of his father, near Gulistán in the neighbourhood of Shamákhá, killed him, completely routed his army, and occupied Shírwán, where he possessed himself of the royal treasure. He passed the winter at Maḥmúd-ábád near that place, and appointed the Amír Shamsu'd-Dín Zakariyyá his first *Wazír*, the theologian Shamsu'd-Dín Gílání his Chancellor (*Šadr*), and Husayn Beg Shámlú and Abdál Beg his counsellors.

At this juncture, in 907/1501-2, when he had taken Bákú and was besieging the fortress of Gulistán, news reached him that Alwand Beg, son of Yúsuf Beg of the "White Sheep" Turkmán dynasty, had advanced against him to Nakhjuwán, whither he at once turned his victorious banners. A great battle took place at Shurúr, near Nakhjuwán, between the "White Sheep" Turkmáns, commanded by Amír 'Osmán ('Uthmán) of Mawṣil (Mosul), and the Šafawí army, commanded by Plrí Beg

<sup>1</sup> *Munajjim-báshí*, p. 181. The red caps from which they derived their second name are here said to have been first given by Shaykh Haydar to his followers when he attacked Shírwán.

<sup>2</sup> According to *Munajjim-báshí* he was born in Rajab 892 (June-July, 1487).

Qájár. The Turkmáns were utterly defeated and their general captured and put to death. Alwand Beg fled to Diyár Bakr, and Isma'íl occupied Tabríz, where he was crowned King. In the following year, 908/1502-3, he invaded 'Irâq and routed Murád Beg, the last ruler of the "White Sheep" dynasty, who fled to Shíráz, which, together with Kázárún, Kirmán and Yazd, submitted to the victorious Sháh Isma'íl Şafawí in the course of the next year or two. He spent the winter of A.D. 1504-5 at Işfahán, destined to become the glorious capital of the dynasty of which he had by now so truly and firmly laid the foundations, and here he received an ambassador from the Ottoman Sultán Báyazíd II. The fuller history of the origin, development and decline of this great and truly national dynasty will form the subject of the next volume.

The relations between the Tímúrids and the Şafawís, first between Bábur and Sháh Isma'íl and later between Humáyún and Sháh Tahmásp, will also be more fully considered in the next volume. On the whole these relations were singularly friendly, in spite of the difference of doctrine which contributed so much to isolate Persia from her Sunní neighbours after the rise of the Şafawí power and the definite adoption of the Shí'a creed as the national faith. Bábur and Sháh Isma'íl were united by a common fear and hatred of Shaybání Khán and his terrible Uzbeks, at whose hands the House of Tímúr suffered so much during its last days in Khurásán and Transoxiana. The years 1501-7 were marked by a series of triumphs on the part of Shaybání Khán, who successively seized Samarqand, Farghána, Táshkand, Khwárazm, and finally Khurásán. Sultán Husayn, of whose brilliant court at Herát we have already spoken, died in 1506, and the weakness and lack of unity of his sons and younger kinsmen made them an easy prey to Shaybání Khán, who, in the course of 1507, succeeded in defeating and killing all of them with the exception of Sultán Husayn's son Bad'ú'z-Zamán, who fled for protection first to Sháh

Relations  
between  
Tímúrids  
and Şafawís

Isma'íl and later to the Ottoman court at Constantinople, where he died. In 1510, however, Sháh Isma'íl marched

into Khurásán against the Uzbeks and utterly defeated them at the battle of Merv. Shaybání Khán, was amongst the slain. His body was

Sháh Isma'íl's  
victory over the  
Uzbeks at Merv

dismembered and his limbs distributed amongst different cities; his skull, set in gold, was made into a drinking-cup for Sháh Isma'íl; the skin of his head, stuffed with straw, was sent to the Ottoman Sultán Báyzíd at Constantinople; and one of his hands constituted the gruesome credentials of an envoy sent to one of his vassals, the ruler of Mázan-darán<sup>1</sup>. Bábur's sister, Khán-záda Begum, who had fallen into the hands of the Uzbeks ten years before, was delivered from her long captivity by Sháh Isma'íl, and was sent with all honour to her brother, who in his *Memoirs*<sup>2</sup> gives an interesting account of their meeting. Friendly embassies were interchanged between the two monarchs (for Bábur had already in 1508 formally assumed the title of *Pádisháh* or Emperor), and as Bábur's final abandonment of Trans-oxiana a year or two later, followed in 1526-9 by his successful invasion of India, which thenceforth became the seat of his government, removed all likelihood of friction between him and the Persians, the friendship thus formed was fairly stable, and was renewed in the next generation by Sháh Tahmásp's hospitality to Humáyún when he was temporarily expelled from his kingdom and driven into exile. Indeed the complaisance shown by Bábur towards the strong religious views of Sháh Isma'íl at one time considerably impaired his popularity amongst his subjects beyond the Oxus, who then, as now, were remarkable for their extreme devotion to the Sunni doctrine, which Sháh Isma'íl relentlessly persecuted<sup>3</sup>. Nor were the relations between Persia and India confined to their rulers, for during the

Literary inter-  
course between  
Persia and India  
during the  
Safawí period

<sup>1</sup> See W. Erskine's *History of India, etc.*, vol. i, pp. 303-4.

<sup>2</sup> Ed. Ilminsky, p. 11.

<sup>3</sup> Erskine, *Hist. of India*, vol. i, p. 321.

whole Šafawí period, and even beyond it, we shall, in a subsequent volume, meet with a whole series of Persian poets, including some of the most eminent of later days, who emigrated from their own country to India to seek their fortune at the splendid court of the so-called Mogul Emperors, where, until the final extinction of the dynasty in the Indian Mutiny, Persian continued to hold the position not only of the language of diplomacy but of polite intercourse.

## CHAPTER VII.

### PROSE WRITERS OF THE LATER TÍMÚRID PERIOD.

The literary and artistic wealth of the period now under review has been already summarily indicated in the preceding chapter, and it will be our business in this chapter to discuss in greater detail the work of some of its most eminent representatives in the world of letters. To attempt to treat, even in the briefest manner, of all its notable poets and men of learning would be impossible in any moderate compass. Thus the *Habibū's-Siyar*, a history specially valuable on account of the biographies of notable writers and poets added as an appendix to each reign or historical period, enumerates no less than 211 persons of this class who flourished during the Tímúrid period, of whom all save 23, who belong to the reign of Tímúr himself, represent the period now engaging our attention<sup>1</sup>. The city of Herát during the reign of Sultán Abu'l-Ghází Ḥusayn (A.H. 878-912 = A.D. 1473-1506) may be regarded as the culminating point of this brilliant period, and it derives an additional importance from the great influence which it exercised on the development of Ottoman Turkish literature, a fact duly

<sup>1</sup> These biographical notices all occur in vol. iii, part 3, on the following pages of the Bombay lithographed edition of 1857: pp. 85-92 (reign of Tímúr); pp. 142-150 (reign of Sháh-rukh); pp. 151-161 (reign of Ulugh Beg); pp. 171-174 (reign of Abu'l-Qásim Bábür); pp. 196-201 (reign of Abú Sa'íd); pp. 334-350 (reign of Sultán Abu'l-Ghází Ḥusayn b. Bayqará). To these must be added some of those persons who flourished contemporaneously under the patronage of the Turkmáns of the "White Sheep" (*Aq-qoyúnlu*) and early Šafawís (vol. iii, part 4, pp. 110-118), who raise the total number of separate biographical notices to 274.

emphasized and fully illustrated by the late Mr E. J. W. Gibb in the second volume of his monumental *History of Ottoman Poetry*.

"This school," he says (pp. 7-8), speaking of what he denotes as "the Second Period," "which cultivated chiefly lyric and romantic poetry, and which was distinguished by its love of artifice, reached its meridian in the latter half of the fifteenth century at the brilliant court of the scholarly and accomplished Sultān Ḥusayn [ibn] Bayqarā of Herāt. Here its spirit and substance were gathered up and summarized in their manifold works by the two greatest men of letters of the day, the poet Jāmī and the statesman Mīr 'Alī Shīr Nawā'ī. As these two illustrious writers were the guiding stars of the Ottoman poets during the whole of the Second Period (A.D. 1450-1600), it will be well to look for a moment at their work."

Influence of  
Jāmī, Mīr 'Alī  
Shīr Nawā'ī etc.  
on Ottoman  
Turkish litera-  
ture

After a brief account of these two eminent men, and an admirable characterization of the school which they represent, Mr Gibb (pp. 12-13) summarizes its chief features as "subjectivity, artificialness, and conventionality, combined with an ever-increasing deftness of craftsmanship and brilliance of artistry." "This all-absorbing passion for rhetoric," he adds, "was the most fatal pitfall on the path of these old poets; and many an otherwise sublime passage is degraded by the obtrusion of some infantile conceit, and many a verse, beautiful in all else, disfigured by the presence of some extravagant simile or grotesque metaphor."

The high esteem in which the poet Jāmī was held in Turkey and at the Ottoman Court is proved by two Persian letters addressed to him by Sultān Bāyazīd II (A.D. 1481-1512) and printed in the *Munshd'āt* of Firdūn Bey<sup>1</sup>. The first, which is in a highly complimentary strain, was, as we learn from Jāmī's answer, written "for no special reason and without the intervention of any demand, out of pure grace and

Jāmī honoured  
by the Otto-  
man Sultān  
Bāyazīd II

<sup>1</sup> Constantinople, Jumāda ii, 1274 (Feb. 1858), vol. i, pp. 361-364.



favour, and sincere virtue and gratitude." In his second letter Sultán Báyazíd expresses his gratification at receiving the poet's letter and informs him that he is sending a gift of one thousand florins<sup>1</sup>, which gift is gratefully acknowledged by the poet in a second letter sent by the hand of a certain *darwish* named Muḥammad Badakhshí, who, with some others, was setting out on the pilgrimage to Mecca. Unfortunately none of these four letters are dated. Two

Other Persian  
men of letters  
honoured by  
Báyazíd II

other Persian scholars, the philosopher Jalálu'd-Dín Dawání and the theologian Farídu'd-Dín Aḥmad-i-Taftázání, were similarly honoured by the same Sultán, but in the last case Taftázání

Nawá'í's  
influence in  
Turkey

took the initiative (October 25, 1505), while the Sultán's answer was not written until July 13, 1507. The great influence exerted on Ottoman poetry by Jámí's illustrious patron, the Minister Mír 'Alí Shír Nawá'í, who was equally distinguished in prose and poetry, both in Eastern Turkish and Persian, is emphasized by Mr E. J. W. Gibb<sup>2</sup>; who also describes<sup>3</sup> how

A Turkish juris-  
consult spends  
seven years in  
study at Shíráz

the eminent Ottoman jurisconsult Mu'ayyadzáda 'Abdu'r-Raḥmán Chelebf (afterwards in the reign of Sultán Báyazíd II famous as a generous patron of letters and collector of books) being compelled in A.D. 1476-7 to flee from his country, spent seven years at Shíráz studying with the above-mentioned philosopher Jalálu'd-Dín Dawání. It was, in short, during this period which we are now considering that Persia began to exercise over Ottoman Turkish literature the profound influence which in the next period she extended to India.

From these general considerations we must now pass to a more particular examination of the most eminent prose

<sup>1</sup> "The Ottoman florin was a gold coin of the approximate value of 9 shillings." Gibb's *Ottoman Poetry*, vol. ii, p. 26, *ad calc.*

<sup>2</sup> *History of Ottoman Poetry*, vol. i, p. 128; vol. ii, pp. 10-11, p. 48 and note, *ad calc.*

<sup>3</sup> *Ibid.*, vol. ii. pp. 29-31.

writers of this period, deferring the consideration of the poets to another chapter.

#### HISTORIANS AND BIOGRAPHERS.

In this, as in the preceding period, history and biography are well represented, and at least nine or ten writers on these subjects deserve at any rate a brief mention. Speaking generally they are distinctly inferior in quality to their predecessors in the Mongol period, for, while their style is often almost as florid as, though less ingenious than, that of *Waṣṣáf-i-Ḥadrat*, they fall far short of him in wealth of detail, breadth of treatment, and citation of documents of historic value, while they compare even more unfavourably with the great historical writers 'Alá'u'd-Dín 'Aṭá Malik-i-Juwaynī, and Rashīdu'd-Dín Faḍlu'lláh. We shall now consider them briefly in chronological order.

Historians and  
Biographers

##### (1) *Ḥáfiz Abrú.*

Almost all that is known about this historian, whose name is more familiar than his works, which remain unpublished and are very rare even in manuscript, is contained in Rieu's *Persian Catalogues*<sup>1</sup>. His proper name (though otherwise given elsewhere, as we shall presently see) is generally assumed to have been Khwāja Núru'd-Dín Luṭfu'lláh. He was born in Herát<sup>2</sup>, but in what year is not recorded, and educated in Hamadán. After the death of Tímúr, who showed him marked favour, he attached himself to the court of his son and successor Sháh-rukh, and of his grandson Prince Báysunqur, for whom he wrote his great history. This history, generally known as *Zubdatu't-Tawdrikh* ("the Cream of Histories")

<sup>1</sup> See pp. 421-424 for his geography, and pp. 16-18 of the *Supplement* for his history. A long and careful account of three MSS. of the latter is also given by Baron Victor Rosen in his *Collections Scientifiques (Manuscripts persans)*, vol. iii, pp. 52-111.

<sup>2</sup> Or Khwáf, according to Faṣṭḥí. See p. 426 *infra*.

but called by Faṣṭḥī of Khwāf *Majma'u't-Tawdrīkh as-Sultān* ("the Royal Compendium of Histories"), was concluded in A.H. 829 or 830 (A.D. 1426 or 1427)<sup>1</sup>, only three or four years before the author's death. It comprised four volumes, of which, unfortunately, the third and fourth, dealing with the post-Muhammadan Persian dynasties down to the date of composition, appear to be lost<sup>2</sup>. Manuscripts of the first and second volumes exist at St Petersburg and are fully described by Baron V. Rosen<sup>3</sup>; a copy of vol. i, formerly in the collection of the Comte de Gobineau, is now in the British Museum and is numbered Or. 2774; and I myself possess a very fine copy of vol. ii (containing the history of Muḥammad and the Caliphate down to its extinction) dated Friday, 15 Sha'bān, 829 (June 22, 1426), and copied in Herāt in the very year of the work's completion.

Besides this history, Hāfiz Abrū also compiled a great geographical work, of which the first volume is represented by a manuscript (Or. 1577) in the British Museum (fully described by Rieu<sup>4</sup>), and another in St Petersburg<sup>5</sup>. From this work, composed in 820-823/1417-1420 for Shāh-rukh Rieu has succeeded in gleaned many particulars of the author's life, and especially of his very extensive travels. He accompanied Tīmūr in several of his campaigns, and was with him at the taking of Aleppo and Damascus in 803/1400-1401. When Shāh-rukh succeeded to the throne he settled down in Herāt to a life of letters not later than 818/1415-1416, but died at Zanjān while returning with the royal cavalcade from Ādharbāyjān, and is buried there.

The following short obituary notice of him occurs in the rare *Mujmal* ("Compendium") of

Notice of Hāfiz  
Abrū in Faṣṭḥī's  
*Mujmal*

Faṣṭḥī of Khwāf under the year 833/1429-1430, in which (contrary to most authorities, who give the following year<sup>6</sup>) his death is placed by this writer :

<sup>1</sup> See Rieu's *Pers. Cat.*, p. 422a.      <sup>2</sup> See Rosen, *loc. cit.*, p. 53.

<sup>3</sup> See the first foot-note on the preceding page.

<sup>4</sup> *Pers. Cat.*, pp. 421-4.

<sup>5</sup> Rosen, *loc. cit.*, p. 111.

<sup>6</sup> See Rieu's *Persian Cat.*, p. 422, and the chronogram there cited.

"Death of Mawláná Shihábú'd-Dín 'Abdu'lláh of Khwáf, known as Háfiẓ Abrú, the compiler of the *Royal Compendium of Histories*, on Sunday the 3rd of Shawwál, at Sarjam, at the time of the return of His Supreme and Imperial Majesty from Adharbáyjan. He is buried at Zanján near the tomb of the Divine Doctor Akhú Abi'l-Faraj-i-Zanjání<sup>1</sup>."

Free use was made\* of the *Zubdatu't-Tawárikh* by the author's younger contemporary 'Abdu'r-Razzáq of Samarqand, of whom we shall shortly have to speak, and half of the geographical work mentioned above consists of a historical summary of post-Muhammadan Persian history, which becomes very detailed in the latter part, down to Ramaḍán 822 (October, 1419). The author's style, so far as can be judged from vol. ii of the *Zubdatu't-Tawárikh* (the only portion of his work to which I have access) is very simple and direct, and it is greatly to be desired that his works, so far as they are available, should be published.

## (2) *Faṣḥí of Khwáf.*

This notable historian and biographer is known to us only by one book, the *Mujmal*, or "Compendium" of History and Biography, of which, so far as I know, only three manuscripts exist. Of these three MSS. one, belonging to the *Institut des Langues Orientales du Ministère des Affaires Étrangères de St Pétersbourg* is described by Baron V. Rosen<sup>2</sup>, whose description is supplementary to the fuller and earlier one of Dorn. One of the two others belonged to the late Colonel Raverty, the Pushtú scholar, from whose widow it was purchased in 1907 by the trustees of the "E. J. W. Gibb Memorial." The third was given to me by my excellent friend Mr Guy le Strange, who bought it from the late Sir Albert Houtum-

<sup>1</sup> The discrepancy between the name and birthplace as given here and elsewhere has been already noticed on p. 424 *supra*.

<sup>2</sup> See Jámi's *Nafahātu'l-Uns*, ed. Nassau Lees, p. 166, where he is called Akhí Faraj-i-Zanjání, and is said to have died in 457/1065.

<sup>3</sup> *Collections Scientifiques de l'Institut... Manuscrits persans*, pp. 111-113.

Schindler. It is much more modern than the Raverty MS., but is accurate and well-written, and has a lacuna of only ten years (A.H. 834-844 = A.D. 1430-1440) instead of the hundred and twenty-two (A.H. 718-840 = A.D. 1318-1437) which are wanting in the other.

In 1915 the expatriated Belgian professors of oriental languages temporarily resident in Cambridge brought out at the University Press there a number of the *Muséon*, to which, at their kind invitation, I contributed an article of thirty pages on this interesting work, with numerous extracts, based on the two English manuscripts, both of which were then in my keeping. The *Mujmal*, as I there pointed out, consists of an Introduction, two Discourses, and a Conclusion. The Introduction epitomizes the history of the world from its creation to the birth of the Prophet Muḥammad. The first Discourse continues the history down to the *hijra*, or flight of the Prophet from Mecca to al-Madīna. The second Discourse, which is by far the largest and most important part of the book, contains the history of the years A.H. 1-845 (A.D. 622-1442). The Conclusion, which is unfortunately missing in all known manuscripts, contains an account of the city of Herāt, the author's birth-place and home, and its history in pre-Muhammadan times.

All that we know of the author, Faśḥī of Khwāf, is derived from this book, and I have found no mention of him elsewhere. Rosen says that he was born in 777/1375-6, but I have not been able to verify this statement from the *Mujmal*. In 807/1404-5 he was employed with three other persons whom he names on business connected with the Treasury. In 818/1415-6 he accompanied Shāh-rukh to Shīrāz to subdue the rebellious activities of the latter's nephew Prince Bayqarā. In 825/1422 he was sent to Kirmān on business connected with the Treasury. In 827/1424 he returned thence to Bādghīs. In 828/1424-5 he obtained favourable notice and State employment from Prince Bāysunqur.

Description  
of Faśḥī's  
*Mujmal*

Biography of  
Faśḥī

Under the year 841/1437-8 he cites some verses by Shihábu'd-Dín 'Azízu'lláh of Khwáf commemorating the birth of a son on the 24th of Dhu'l-Hijja (June 18, 1438). In 842/1438-9 he mentions the birth of his grandson Mughlthu'd-Dín Abú Naṣr Muḥammad ibn Mahmúd on the 10th of Dhu'l-Qa'da (April 24, 1439). In 843/1439-40 he had the misfortune to offend and to be imprisoned by Gawhar Shád Áqá, and he was again imprisoned in 845/1441-2, with which year the chronicle ends (though the date 849/1445 is mentioned in a verse with which one of the MSS. concludes), and it was apparently in that year, on the 15th of Dhu'l-Hijja (April 26, 1442), that he presented his book to Sháh-rukh.

The detailed account of Faṣṭhī's *Mujmal* which I published in the Cambridge number of the *Musdon* to which reference has been already made absolves me from the necessity of enlarging on its contents in this place. Its two chief features are a great simplicity of style and a special attention to matters of literary interest<sup>1</sup>. It is arranged in the form of a chronicle the events of each year, including the deaths of eminent persons of all sorts, being grouped together under that year, and in the necrological part it is remarkable how large is the proportion of poets and men of letters, more especially, of course, of such as belonged to Khurásán and Transoxiana. Moreover it is evident that Faṣṭhī drew his information to a large extent from sources other than those employed by later and better known biographers and historians, which fact gives a special value to his work.

Characteristics  
of Faṣṭhī's  
*Mujmal*

### (3) *Kamálu'd-Dín 'Abdu'r-Razzáq of Samarqand.*

Though born at Herát in 816/1413<sup>2</sup>, 'Abdu'r-Razzáq is called "of Samarqand," which was the native place of his father Mawláná Jalálu'd-Dín Isháq, a judge and chaplain in

<sup>1</sup> See pp. 57-8 of my article in the *Musdon*.

<sup>2</sup> The *Habibū's-Siyar* gives the date of his birth as the 12th of Sha'bán in this year (Nov. 7, 1413).

Sháh-rukh's army. At the age of 25, in 841/1437-8, after his father's death, 'Abdu'r-Razzáq attracted the notice of that monarch by a grammatical treatise which he had composed and dedicated to him. Four years later, in 845/1441-2, he was sent to India on a special mission to the king of Bījānagar, which lasted three years, and of which he gives a detailed narrative in his history. In 850/1446-7 he was sent on a mission to Gīlān; and, on the death of Sháh-rukh in this same year, he was successively attached to the service of Mīrzá 'Abdu'l-Latíf, 'Abdu'lláh, Abu'l-Qásim Bábur, and lastly of Abú Sa'id. He afterwards retired into private life, became Shaykh of the monastery or *Khánqáh* of Sháh-rukh in Herát in 867/1463, and died there in 887/1482. All these particulars are taken from Rieu's *Persian Catalogue*<sup>1</sup>, and are for the most part derived either from the historian's own statements or from the notice of him contained in the *Ḥabṭu's-Siyar*<sup>2</sup>. The fullest account of his life and work is that given by Quatremère in the *Notices et Extraits des Manuscrits de la Bibliothèque Nationale*<sup>3</sup>, and other references will be found in Rieu's *Catalogue*.

So far as is known, 'Abdu'r-Razzáq produced only one great work, to wit the history entitled *Maṭla'u's-Sa'dayn* ("the Dawn of the two Auspicious Planets"), which comprises two volumes and covers a period of 170 years extending from the birth of the last Mongol ruler of Persia, Abú Sa'id, in 704/1304-5 to the death of his namesake the great-grandson of Tímúr<sup>4</sup>, these two Abú Sa'ids being, presumably, the "two Auspicious Planets." The first volume ends with the death of Tímúr in 807/1405. Reference has been already

<sup>1</sup> 'Abdu'r-Razzáq's history, the *Maṭla'u's-Sa'dayn*

<sup>1</sup> Pp. 181-3.

<sup>2</sup> Vol. iii, part 3, p. 335.

<sup>3</sup> Vol. xiv, pp. 1-514.

<sup>4</sup> Abú Sa'id the Tímúrid (the "Busech" of the Venetian ambassadors to Persia) was captured and put to death by Úzún Ḥasan in 873/1468-9, and the history is continued a year or two beyond this to 875/1470-1.

made to the curious coincidence, noticed by the author of the *Maṭla'u's-Sa'dayn*, that the date of the death of the last great Mongol ruler of Persia, Abú Sa'íd, corresponds almost exactly with the birth of Tímúr, the founder of the next great Tartar Empire in Central Asia<sup>1</sup>.

Manuscripts of the *Maṭla'u's-Sa'dayn*, though not very common, are to be found in most large collections, and, so far as I have seen, are generally above the average in point of excellence and accuracy<sup>2</sup>. The work, though based to a considerable extent on the *Zubdatu't-Tawárikh* of Háfiz Abrú, is of great importance, and a critical edition of it is much needed, for it deals in a very detailed manner with a very important period of Persian history, and is the work of one who wrote at first hand and took an active part in many of the events which he describes.

(4) *Mu'īnu'd-Dīn Muḥammad of Isfizar*.

Mu'īnu'd-Dīn-i-Isfizarí is chiefly notable on account of his monograph on the history of Herát entitled *Rawḍatu'l-Jannát ft Ta'rikhi Madinati Herát*, written for Sultán Husayn Abu'l-Ghází, and carried down to the year 875/1470-1; but he was also skilled in the epistolary style (*tarassul*) of the Court and of Diplomacy, on which he compiled a manual, and was besides something of a poet<sup>3</sup>. Three MSS. of the History of Herát are preserved in the British Museum<sup>4</sup>; another, belonging to Mr A. G. Ellis, copied in 1073/1663, has been generously placed at my disposal by the owner; and yet another, belonging to the late Sir A. Houtum-Schindler, came into my possession in Jan.

<sup>1</sup> See p. 159 *supra*.

<sup>2</sup> There is a MS. of the work in 2 vols. (Or. 267 and 268) in the Cambridge University Library, and a much better one (Dd. 3. 5), dated 989/1582, in the Library of Christ's College, Cambridge.

<sup>3</sup> *Ḥabib'u's-Siyar*, vol. iii, part 3, p. 342.

<sup>4</sup> See Rieu's *Pers. Cat.*, pp. 206-7, and his *Supplement*, p. 64.



1917. A detailed account of this important work, written in French by the late M. Barbier de Meynard, was published in the *Journal Asiatique*, 5th Series, vol. xvi, pp. 461-520. It is divided into 26 *Rawḍas* or "Gardens," of which i-vi treat of the city of Herát, its environs, topography and excellence, and its earlier rulers in Muḥammadan times; vii-viii of the Kurt dynasty and its overthrow by Tímúr; and the remainder of the history of Tímúr and his successors down to the second accession of Sultán Ḥusayn Abu'l-Ghází. The name of the month of Šafar (شهر صفر), in which the book was completed, yields by the *abjad* computation the date of completion, 875 (August, 1470). The author enumerates amongst his sources the histories of Abú Isháq Aḥmad b. Yá-Sín, Shaykh 'Abdu'r-Raḥmán Fámí, and Sayfí of Herát, as well as the *Kurt-náma*, or "Book of the Kurt Dynasty" of Rabí' of Búshanj. He also cites the above-mentioned *Maṭla'u's-Sa'dayn* in at least one place (in *Rawḍa* xiii).

- (5) *Muḥammad b. Kháwānd Sháh b. Maḥmūd*,  
commonly called *Mírkhwānd*.

Mírkhwānd's voluminous general history, the *Rawḍatu's-Šafá*, is perhaps the best-known work of this sort in Persia, and has attracted a quite undue amount of attention. It has been published in lithographed editions at Bombay (1271/1854-5) and Ṭíhrán (1270-4/1854-8), while a Turkish translation was printed at Constantinople in 1258/1842. A number of separate portions, dealing with particular dynasties, have been printed, with or without translations, in Europe; and of an English translation of the earlier portion by Mr Rehatsék three or four volumes were published under the auspices of the Royal Asiatic Society. These, it must be admitted with regret, are of no great value, for, apart from the fact that any student desirous of acquainting himself with the ideas of the Muslims as to the prophets, patriarchs and

kings of olden time would prefer to seek his information from earlier and more trustworthy sources, the translation itself is both inaccurate and singularly uncouth, nor is it to be desired that English readers should form their ideas even of the verbose and florid style of Mírkhwánd from a rendering which is needlessly grotesque. The esteem in which this history is still held in Persia, however, is sufficiently shown by the fact that one of the greatest Persian writers of modern times, Riqá-qulí Khán *Láld-báshí*, poetically surnamed *Hidáyat*, thought it worth while to add a Supplement bringing the narrative down to his own time, a few years after the middle of the nineteenth century. This Supplement is a valuable source of information for the history of modern Persia, including the rise of the Bábí religion and the civil wars and persecutions connected therewith, but its consideration naturally belongs to a later period.

Riqá-qulí  
Khán's Supple-  
ment to the  
*Rawdatu's-  
Šafá*

Biography of  
Mírkhwánd

Contents of the  
*Rawdatu's-  
Šafá*

Of Mírkhwánd's life not much is recorded, even by his admiring grandson Khwándamír, the author of the *Ḥabíbu's-Siyar*. His father Sayyid Burhānu'd-Dín, a native of Bukhárá, migrated to Balkh, where he died. Mírkhwánd spent most of his life at Herát under the protection and patronage of that Maecenas of the age Mír 'Alí Shír Nawá'í, and died there, after a long illness, on the 2nd of Dhu'l-Qa'da, 903 (June 22, 1498) at the age of sixty-six<sup>1</sup>. Of the seven books into which the historical part of the *Rawdatu's-Šafá* is divided, the *first* contains the history of the patriarchs, prophets, and pre-Muhammadan kings of Persia; the *second*, that of the Prophet Muḥammad and the Four Orthodox Caliphs; the *third*, that of the Twelve Imáms and the Umayyad and 'Abbásid Caliphs; the *fourth*, that of the post-Muhammadan dynasties of Persia down to the irruption of Tímúr; the *fifth*, that of the Mongols and

<sup>1</sup> See *Ḥabíbu's-Siyar*, part 3, vol. iii, p. 339; Rieu's *Pers. Cat.*, pp. 87-8; S. de Sacy's *Notice sur Mirkhond* in his *Mémoire sur les Antiquités de la Perse*, and other references given by Rieu.

Tartars down to Tímúr; the *sixth*, that of Tímúr and his successors to 873/1468-9; while the *seventh*, which has been continued by another hand (probably the author's grandson Khwándamír) to a period several years later than Mírkhwánd's death, is wholly devoted to the life and reign of his patron Abu'l-Ghází Sulţán Husayn, who died in 912/1506-7. The two last books (vi and vii), which deal with the author's own time, are naturally of much greater worth and authority than the earlier portions, and it is a pity that the attention of students of this history has not been more concentrated on them. The style employed by Mírkhwánd is much more florid and bombastic than that of the preceding historians mentioned in this chapter, and in this respect is typical of much that was written about this time. This style, imported into India by Bábur, continued to flourish at the court of the "Great Moguls" and gave rise to the prevalent idea that this floridity and bombast are essentially Persian, which is far from the truth, for both in earlier and later times many notable works were written with a simplicity and sobriety which leave little to be desired. It was under Tartar, Turkish, Indian, and other non-Íránian patronage that this inflated rhetoric especially flourished, and the Ottoman Turks in particular developed it to a very high degree. Sir Charles Eliot in his *Turkey in Europe* (new edition, 1908, p. 106) has described it in words so admirable that I cannot refrain from quoting them here :

"The combination of dignity and fatuity which this style affords is unrivalled. There is something contagious in its ineffable complacency, unruffled by the most palpable facts. Everything is sublime, everybody magnanimous and prosperous. We move among the cardinal virtues and their appropriate rewards (may God increase them!), and, secure in the shadow of the ever-victorious Caliph, are only dimly conscious of the existence of tributary European powers and ungrateful Christian subjects. Can any Western poet transport his readers into a more enchanted land?"

Sir Charles Eliot  
on the natural  
inclination of the  
Turks to the  
grand style

(6) *Khwándamtr.*

One is much tempted to include amongst the historians of this epoch Mírkhwánd's grandson Khwándamtr, on the threefold ground that he also was one of the many writers and artists who owed his success in large measure to the enlightened patronage of Mír 'Alí Shír Nawá'í; that he belonged not merely to the same circle as Mírkhwánd, but was his disciple as well as his grandson; and lastly, that his first work, the *Khulāṣatu'l-Akhhbār*, or "Quintessence of Histories," was not only in essence an abridgement of the *Rawḍatu's-Ṣafá*, but was actually written in 905/1499-1500, two years before the end of the period with which this chapter deals. His greater work, however, the *Ḥabību's-Siyar*, so often cited in this and the preceding chapter, was not written until 929/1523, and he lived until 941/1534-5, so that he really belongs more properly to the next period, and may be more appropriately considered in connection with the founder of the Ṣafawí dynasty, Sháh Isma'íl, with a long account of whose reign the *Ḥabību's-Siyar* concludes.

## BIOGRAPHICAL WORKS.

After the historians come the biographers, of whose works five or six deserve notice, to wit Dawlatsháh's "Memoirs of the Poets" (*Tadhkiratu'sh-Shu'arā*); Mír 'Alí Shír Nawá'í's *Majálisu'n-Nafá'is* (which, however, is in the Turkí, not the Persian language); Jámí's "Lives of the Saints" (*Nafahātu'l-Uns*); Abu'l-Ghází Sulṭán Ḥusayn's "Assemblies of Lovers" (*Majálisu'l-'Ushsháq*); Ḥusayn Wá'iz-i-Káshif's "Mausoleum of Martyrs" (*Rawḍatu'sh-Shuhadā*) and the *Rashahát* of his son 'Alí. Each of these works will be briefly considered here; but as Nawá'í, Jámí, and Ḥusayn Wá'iz-i-Káshif are more celebrated in other capacities than as biographers, their lives will be more appropriately sketched when we come to speak of writers belonging to other categories.

(1) *Jámí's Nafahātu'l-Uns and Baháristán.*

Mullá Núru'd-Dín 'Abdu'r-Rahmán Jámí, who derives his last and best-known name, which he uses in his poems

*Jámí's Nafahātu'l-Uns and Baháristán* as his *takhalluṣ* or *nom-de-guerre*, from the town of Jám in Khurásán where he was born on November 7, 1414<sup>1</sup>, was equally remarkable

for the quality and the quantity of his literary work. He is often described (wrongly, in my opinion, for reasons which will be given later) as "the last great classical poet of Persia," and it is as a mystical poet of remarkable grace and fertility of imagination that he is chiefly known. Like his great predecessor of the thirteenth century, Shaykh Faridu'd-Dín 'Aṭṭār, who even excelled him in fecundity, though he fell short of him in grace, he composed, besides his numerous poems, a great Biography of Mystic Saints entitled *Nafahātu'l-Uns*, or "Breaths of Fellowship." This book, of which a good edition was printed at Calcutta in 1859, with an excellent notice of the author by W. Nassau Lees, comprises 740 pages, contains the lives of 611 Ṣúfī saints, male and female, and is one of the most useful and easily available sources of information on this subject. It was written in 881/1476, and contains, besides the biographical notices, which are arranged more or less in chronological order, and conclude with the poets Ḥáfīz, Kamál of Khujand, Maghribí, and others who flourished at the end of Tímúr's and beginning of Sháh-rukh's reign, an Introduction of 34 pages dealing, in nine sections, with various matters connected with the doctrine, practice and history of the Ṣúfis or Muhammadan mystics.

The book is written in the simple and direct style suitable to such a work; and indeed Jámí's taste was too good and his sincerity too great to allow him to fall into the verbosity and bombast which mar so many books of this period.

<sup>1</sup> Sha'bán 23, A. H. 817.

Another of Jāmi's prose works, the *Baháristán*, or "Spring-land," of which the form seems to have been suggested by Sa'di's *Gulistán* or "Rose-garden," contains some biographical matter in chapter i, dealing with the sayings of the saints, and chapter vii, on poetry and poets. This work, however, is designed rather to yield amusement and instruction than accurate biographical information. In style it is distinctly more ornate than the *Nafahátu'l-Uns*. An English translation was published by the so-called "Kāma-Shastra Society."

Jāmi's *Baháristán*

(2) Dawlatsháh's *Tadhkiratu'sh-Shu'ará*.

Amír Dawlatsháh, son of 'Alá'u'd-Dawla Bakhtisháh Ghází of Samarqand, is the author of the best known "Memoirs of the Poets" existing in Persian, and is chiefly responsible, through his interpreter to the West, Von Hammer<sup>1</sup>, for the perspective in which the Persian poets stand in European eyes. His "Memoirs" are divided into seven *Ṭabaqát* or Generations, each containing accounts of some twenty more or less contemporary poets and the princes under whose patronage they flourished. There is also an Introduction on the art of Poetry, and a Conclusion dealing with seven poets contemporary with the author and the virtues and accomplishments of his royal patron Abu'l-Ghází Sultán Husayn. This is an entertaining but inaccurate work, containing a good selection of verses and a quantity of historical errors which have in some cases misled even such good and careful scholars as Rieu. The book was lithographed in Bombay in 1887 and published by me from a selection of the best available manuscripts in 1901 as the first volume of my short-lived "Persian Historical Texts Series." A Turkish version by Sulaymán Fahmí was also published in Constantinople in 1259/1843 under the title of *Saftnatu'sh-Shu'ará*.

<sup>1</sup> *Geschichte der schönen Redekünste Persiens, mit einen Blüthenlese aus zweihundert persischen Dichtern* (Vienna, 1818).

The oldest account of Dawlatsháh is that given by his contemporary Mír 'Alí Shír Nawá'í in his *Majálisu'n-Nafá'is*, which will be mentioned directly. A

Biography of  
Dawlatsháh

notice is devoted to him in chapter vi of that work, dealing with "sundry gentlemen and noblemen of Khurásán and other places whose ingenuity and talent impelled them to write poetry, but who, by reason of their high estate and exalted rank, did not persevere therein." He is there described as "a wholly excellent youth, unassuming and of good parts," who relinquished worldly pomp and power for a life of seclusion and study, and "composed a Corpus Poetarum on the very same subject which is treated in this manual." After praising this work, Nawá'í adds that news had recently been received of his death, which the *Mir'átu's-Safá*, according to Rieu<sup>1</sup>, places in 900/1494-5. This does not agree with the statement of Nawá'í, who wrote in 896/1490-1, unless the report of Dawlatsháh's death which reached him was false. Dawlatsháh's "Memoir" was composed in 892/1487, when he was about fifty years of age. Of the living contemporary poets whom he mentions Jámí is by far the most eminent, and I believe that the notion prevalent amongst Persian students in Europe that he is "the last great classical poet of Persia" arises ultimately from the fact that, directly or indirectly, they derive their ideas from Dawlatsháh<sup>2</sup>.

(3) Mír 'Alí Shír Nawá'í's *Majálisu'n-Nafá'is*.

Of Mír 'Alí Shír Nawá'í, the patron of a whole circle of poets, writers and artists, and himself a poet of no mean order something has been said already, and more remains to be said. For the moment we are only concerned with his biographical work, the *Majálisu'n-Nafá'is*, written in the Eastern Turkí or

The *Majálisu'n-Nafá'is* of Mír 'Alí Shír Nawá'í

<sup>1</sup> *Pers. Cat.*, p. 354.

<sup>2</sup> Of the meagre information about Dawlatsháh which can be deduced from his book, an epitome will be found in my edition of his "Memoirs," p. 15 of the Preface.

Chaghatáy dialect of Turkish which he did so much to popularize and refine. This work, of which I possess a fine manuscript, transcribed in 937/1530-1 at Samarqand, was composed in 896/1490-1, and comprises an Introduction and eight books.

*Book i* treats of poets who died while the author was still young and whom he never had the good fortune to meet, of whom the first and most important is Qásimu'l-Anwár, who actually died in 835/1431-2, nine years before 'Alí Shír was born. Other celebrated poets mentioned in this chapter are Ádharí of Isfará'in, Kátibí, Khayálí, Bisátí, Síbak, Qudsí, Túsí, Bába-Sawdá'í, Badakhshí, Ṭálib of Járm, 'Árifí, Masíhí, Sháhí of Sabzawár, etc.

*Book ii* treats of poets whom the author had known personally, but who were dead at the time his book was written. Of these the first and most celebrated is Sharafu'd-Dín 'Alí of Yazd, the author of the well-known history of Tímúr known as the *Zafar-náma*.

*Book iii* treats of poets who were flourishing when the author wrote and with whom he was personally acquainted, such as Amír Shaykhum Suhaylí, Sayfí, Áṣafí, Banná'í and Ahlí of Turshíz.

*Book iv* treats of eminent and pious men who, though not primarily poets, wrote occasional verses, such as Ḥusayn Wá'iz-i-Káshifí, the historian Mírkhwánd, etc.

*Book v* treats of Princes and members of the Royal Family in Khurásán and elsewhere who wrote occasional verses.

*Book vi* treats of scholars, poets and wits, not natives of Khurásán, who shewed poetic talent.

*Book vii* treats of Kings and Princes who have either composed verses, or cited the verses of others so appropriately as to entitle them to rank with poets. Amongst the rulers mentioned in this chapter are Tímúr himself, Sháh-rukh, Khalíl Sultán, Ulugh Beg, Báysunqur Mírzá, 'Abdu'l-Laṭíf Mírzá, and other Princes of the reigning house of Tímúr.



*Book viii* treats of the virtues and talents of the reigning King Abu'l-Ghází Sulţán Husayn ibn Bayqará, to the political events of whose reign, as M. Belin observes in the monograph on Mír 'Alí Shír which will be mentioned immediately, Mírkhwánd devotes the seventh book of his *Rawdatu's-Safá'*.

The monograph mentioned in the last sentence, which contains the best account of Mír 'Alí Shír and his works with which I am acquainted, was published in the *Journal Asiatique* for 1861 and also as a *tirage-à-part* comprising 158 pages. It is entitled *Notice biographique et littéraire sur Mir Ali-Chir Névdii, suivie d'extraits tirés des œuvres du même auteur, par M. Belin, Secrétaire-Interprète de l'Ambassade de France à Constantinople*. The extracts from the *Majálisu'n-Nafá'is* (or "Galerie des Poètes" as Belin translates it) include the text and translations of the Introduction and Book vii. These suffice to give an adequate idea of the style and scope of the work, which, apart from the fact that it is written in Turkí instead of in Persian, differs from Dawlatsháh's *Memoirs* in being much smaller in extent, and in dealing only with contemporary poets. It is worth noting that while, as we have already seen, Nawá'í exercised a great influence over the development of Ottoman Turkish poetry, the Ottoman poets seem to have been entirely unknown to, or at least ignored by, him.

(4) Abu'l-Ghází Sulţán Husayn's *Majálisu'l-'Ushshdq.*

But for the principle embodied in the well-known Arabic saying, "the Words of Kings are the Kings of Words," and the fact that another royal biographer, Sám Mírzá the Şafawí, has described it as supplying adequate proof of its author's literary gifts<sup>1</sup>, this book, "the Conferences of Lovers," compiled by Sulţán Husayn in 908-9/1502-3, hardly deserves to be mentioned

*The Majálisu'l-'Ushshdq*

<sup>1</sup> See p. 433 *supra*.

<sup>2</sup> See Rieu's *Pers. Cat.*, pp. 351-3.

as a serious biographical work. Beginning with a flowery Preface, filled with citations from the mystical poets, on "real" (*i.e.* ideal) and "metaphorical" (*i.e.* material) love, and the latter considered as a bridge to the former<sup>1</sup>, the author proceeds to give 76 (or in some MSS. 77) articles, each entitled *Majlis* ("Conference" or "Séance"), and each containing a more or less romantic account of some saintly or royal personage, and, in most cases, of some Platonic love-affair in which he was concerned. As Rieu has pointed out, the first 55 articles follow a chronological order, beginning with the Imám Ja'far as-Šádiq (d. 151/768), and ending with the author's contemporary the eminent poet Jámí (d. 898/1492-3). The last notice in the book is devoted to the author himself "Sultán Husayn ibn Sultán Maṣṣúr ibn Báýqará ibn 'Umar Shaykh ibn Tímúr Kúrkán." The title of the book, *Majdlisu'l-'Ushshdq*, is given in the following verse:

بُود چُون بُر ز حَرْفِ عَشَقِ اَوْرَاقِ ' نامِ كَرْدَشِ مَجَالِسِ الْعَشَاقِ

. The only copy of this book which I have been able to consult is a modern but clearly written manuscript bearing the class-mark Or. 761 recently acquired by the Cambridge University Library, but I am informed that a lithographed edition has been published at Lucknow.

It should be added, however, that the great Bábur disputes the authorship of this book (*Bábur-náma*, ed. Ilminsky, p. 221), which he criticizes very harshly, and which he declares was really written by Kamálu'd-Dín Husayn Gázargáhi, one of the pseudo-Šúfis who frequented the society and enjoyed the patronage of Mír 'Alí Shír Nawá'í. To this point I shall recur in discussing the work in question.

<sup>1</sup> According to the well-known saying of the Šúfi mystics: "*Al-Majázu qanjaratu'l-Haqíqat*" ("the Phenomenal is the Bridge to the Real").

(5) Ḥusayn Wá'iz-i-Káshif's *Rawḍatu'sh-Shuhadā*.

Ḥusayn-i-Káshif, surnamed *Wá'iz* ("the Preacher"), is better known as the author of that famous but over-estimated work the *Anwār-i-Suhayl*, of which we shall speak presently; but his "Mausoleum" (or "Garden") "of Martyrs," which depicts in a rhetorical manner the persecutions and martyrdoms of the Prophets and Imáms, especially of the Prophet Muḥammad's grandson Ḥusayn, the third Imám of the Shí'ites, and the vengeance which overtook their persecutors, though of no great account from a historical point of view, deserves mention in this place. It is fully described by Rieu<sup>1</sup>, and has been lithographed at Lahore in 1287/1870-1. It was translated into Turkish by the poet Fuḍúlf of Bāghdad<sup>2</sup>, with some additions, about half a century after its original composition.

The *Rawḍatu'sh-Shuhadā* of Ḥusayn Wá'iz-i-Káshif

(6) The *Rashahāt-i-'Aynu'l-Ḥayāt*, by the son of Ḥusayn-i-Káshif.

This work, though composed in 909/1503-4 (a date indicated by the first word of its title *Rashahāt*, or "Sprinklings") and therefore falling just outside the period dealt with in this chapter, had best be considered here, since its author 'Alí was the son of Ḥusayn-i-Káshif, the author of the work last mentioned, while it was based on notes taken in Dhu'l-Qa'da 889 (Nov.-Dec. 1484) and Rabī' ii 893 (March-April, 1488) on the occasion of the writer's visits to Khwāja 'Ubaydu'lláh (better known as Khwāja Ahrár), the great Naqsh-bandí Shaykh, whose predecessors, life, teachings, miracles and disciples form its subject-matter. A manuscript of this book is preserved in the British Museum and is fully described by Rieu<sup>3</sup>, but it is not common, and, so far as I know, has never been published in its original form, though

The *Rashahāt-i-'Aynu'l-Ḥayāt*

<sup>1</sup> *Pers. Cat.*, pp. 152-3.

<sup>2</sup> See E. J. W. Gibb's *History of Ottoman Poetry*, vol. iii, p. 90. Fuḍúlf died in 963/1555-6.

<sup>3</sup> *Pers. Cat.*, pp. 353-4.

a Turkish translation was printed at Constantinople in 1236/1820-1.

#### RELIGION, MYSTICISM AND PHILOSOPHY.

Less numerous and important in this period than the histories and biographies above enumerated are the works belonging to the above categories, but there are one or two of each class which deserve at least a brief notice.

##### (1) Husayn-i-Kāshif's *Mawḍhib-i-'Alīyya*.

Husayn-i-Kāshif, who has been already mentioned as the author of the *Rawḍatu'sh-Shuhadā*, also compiled for Mīr 'Alī Shīr a Persian Commentary on the *Qur'ān*, which, in allusion to his patron's name, he entitled *Mawḍhib-i-'Alīyya*. His original plan had been to write in four volumes a much larger and more detailed Commentary, entitled *Jawḍhiru'l-Tafṣīr li-Tuḥfati'l-Amīr* ("Gems of Exegesis for a Gift to the Amīr"), but after finishing the first volume he resolved to moderate his ambitions and write a much smaller, simpler and more concise work on the same subject, to wit the *Mawḍhib*, or "Gifts," which he completed in 899/1493-4, eleven years before his death. Manuscripts of this book are not rare, but it is not often heard of, much less studied, at the present day in Persia. In India, however, I am informed that it is still widely read, and that it has been published there, though I have never seen a printed or lithographed edition.

The *Mawḍhib-i-'Alīyya*, a commentary on the *Qur'ān*

##### (2) *Akhlāq-i-Jaldī* and (3) *Akhlāq-i-Muḥsinī*.

Of the older manuals of Ethics in Persian, the two best known and most popular after the *Akhlāq-i-Nāṣiri* (written about the middle of the thirteenth century of the Christian era by the celebrated astronomer Naṣīru'd-Dīn-i-Ṭūsī<sup>1</sup>) are the *Akhlāq-i-Jaldī* (properly entitled *Lawāmi'u'l-*

The three most popular treatises on Ethics in Persian

<sup>1</sup> See Rieu's *Persian Cat.*, pp. 9-11.

<sup>2</sup> See Rieu's *Persian Cat.*, pp. 441-2, and vol. ii of my *Literary History of Persia*, pp. 220, 456 and 485.

*Ishraq fi Makārimi'l-Akhlaq*) composed by the philosopher Jalālu'd-Dīn Dawānī between A.D. 1467 and 1477, and dedicated to Ūzūn Ḥasan of the Āq-qoyūnlū or "White Sheep" dynasty; and the *Akhlaq-i-Muhsini* compiled by the already mentioned Ḥusayn-i-Kāshifi, "the Preacher," in 900/1494-5, and dedicated to Abu'l-Ghāzī Sultān Ḥusayn ibn Bayqarā. All three books are available in printed or lithographed editions, which are enumerated by Rieu, and of that last mentioned both the text (A.D. 1823 and 1850) and the translation (A.D. 1851) have been printed at Hertford, for this book was, like its author's other work the *Anwār-i-Suhayli*, formerly popular (especially as a textbook for examinations) amongst Anglo-Indian officials.

It is to Metaphysics and Mysticism rather than to Ethics that the Persian genius turns, and none of these three books can be regarded as having any great value, except incidentally, as throwing light on Persian customs, institutions and ways of thought. The *Akhlaq-i-Jalili* is much the most florid in style, and used formerly to be regularly prescribed in the second or advanced part of Persian in the Oriental (formerly Indian) Languages Tripos at Cambridge, on account of its supposed difficulty, which, however, lies rather in the form than the substance. Aristotle, as interpreted by Avicenna (Abu 'Alī ibn Sīnā), has in the main determined the form and arrangement of Muhammadan Philosophy, which is primarily divided into "Practical Philosophy" (*Hikmat-i-'Amali*) and "Theoretical Philosophy" (*Hikmat-i-Nazari*). Of these two main divisions each is subdivided into three branches: the Theoretical into Mathematics (*Riyādiyyāt*), Physical Science (*Ṭabī'īyyāt*), and Metaphysics (*Mā fawqā'l-Ṭabī'at* or *Mā ba'da'l-Ṭabī'at*); and the Practical into Ethics (*Tahdhībū'l-Akhlaq*), Economics (*Tadbīru'l-Manzil*), and Politics (*Siyāsatu'l-Mudun*). It is with the three branches of the second division that the works now under consideration deal. The two which belong to this period have both been translated into English and

The *Akhlaq-i-Jalili* and *Akhlaq-i-Muhsini*

printed, the *Akhldq-i-Jaldit* by W. F. Thompson (London, 1839) under the title of "Practical Philosophy of the Muhammadan People"; and the *Akhldq-i-Muhsint* (Hertford, 1851) by H. G. Keene. The English reader who desires to acquaint himself with their contents can, therefore, easily do so, and no further description of them is required in this place.

As regards their authors, Jalálu'd-Dín-i-Dawání was born in 830/1426-7 at the village of Dawán (from which he derives his *nisba*) in the province of Fárs near Kázárún, where his father was Qádí or judge. He himself held the same office in the province and was also a professor at the *Dáru'l-Aytdm* or Orphans' College at Shíráz, where he passed most of his life. He died and was buried at his native place in 908/1502-3<sup>1</sup>. His fame even during his life-time spread far beyond the confines of his native land, and, as we have seen<sup>2</sup>, received recognition even at the distant Ottoman Court. In spite of his fame, he seems to have left but little behind him besides his work on Ethics, except some Quatrains, written and commentated by himself, and an explanation of one of the odes of Háfiz.

To Husayn-i-Káshiff we shall recur later.

- (4) The *Jawáhiru'l-Asrár*, (5) the *Lawá'ih*,  
and (6) the *Ashí"atü'l-Lama'át*.

Of the rich mystical literature of this period the major portion, which is in verse, will be discussed when we come to speak of the poets. Of the prose portion the three books mentioned above may be taken as typical. Two are commentaries on earlier texts, while the third is an independent work.

The *Jawáhiru'l-Asrár wa Zawáhiru'l-Anwár* ("Gems of Mysteries and Manifestations of Lights") is a commentary on the great *Mystical Mathnawí* of Mawláná

<sup>1</sup> See Rieu's *Persian Cat.*, pp. 442-3.

<sup>2</sup> See p. 423 *supra*.

Jalálu'd-Dín Rûmî by Kamálu'd-Dín Ḥusayn b. Ḥasan of Khwárazm, the author or translator of several other works<sup>1</sup>,

who was killed by the Uzbeks some time between 835 and 840 (A.D. 1432-37). He was the

The *Jawáhiru'l-Asrâr*

pupil of a somewhat celebrated Šúfî Shaykh, Khwája Abu'l-Wafá, had assiduously studied the *Mathnawî* from his youth upwards, and had already written a briefer commentary on it entitled *Kunúzu'l-Ḥaqá'iq* ("Treasures of Truths"). The *Jawáhiru'l-Asrâr*, the later and fuller commentary, has been lithographed in India. There is a manuscript of the first half in the British Museum<sup>2</sup>, and one of the second Book (or *Daftar*) in the Cambridge University Library<sup>3</sup>, besides a lithographed Indian edition. The most important part of the work is the Introduction, which deals with the history, terminology and doctrines of the Šúfîs.

The two other works mentioned above are from the fertile pen of the great poet and mystic Mullá Núru'd-Dín 'Abdu'r-Rahmán Jámî.

The *Ashi'atu'l-Lama'ât*, or "Rays of the 'Flashes,'" is a running commentary on the *Lama'ât* of 'Irâqî, which has been already discussed in a previous chapter<sup>4</sup>.

Jámî's  
*Ashi'atu'l-  
Lama'ât*

Apart from manuscripts, which are not very common, the text has been published in Persia in an undated volume containing this and several other mystical treatises. Of the genesis of the work Jámî speaks thus in his Preface :

"It is represented that at the time when the learned, practising, gnostic lover, the author of excellent prose and admirable verse, that cup-bearer of the bowl of generosity to men of high aspirations, Fakhru'd-Dín Ibráhîm of Hamadán, commonly known as 'Irâqî, attained to the society of that Exemplar of learned seekers after Truth and that Model of Unitarian Gnostics Abu'l-Ma'âlf Šadru'l-Ḥaqq Wa'l-Millat wa'd-Dîn Muḥammad of Qúnya<sup>5</sup>

Quotation from  
the Preface

<sup>1</sup> See Rieu's *Persian Cat.*, pp. 144-6.

<sup>2</sup> Add. 14051. See Rieu's *Persian Cat.*, p. 558.

<sup>3</sup> Marked Or. 238.

<sup>4</sup> See pp. 132-9 *supra*.

<sup>5</sup> Or *Qonya*, the old Iconium.

(may God most High sanctify their secrets!), and heard from him the truths contained in the *Fusûs'u'l-Hikam*<sup>1</sup>, he compiled a short manual, which, inasmuch as it comprised several "flashes" from the lightnings of these truths, he entitled *Lama'di*. Therein, in pleasant phrases and with charming allusions, he flung together jewels of verse and prose and mingled aphorisms Arabic and Persian, from which the signs of learning and wisdom were apparent, and in which the lights of taste and ecstasy were manifest, such as might awaken the sleeper, render him who is awakened cognizant of the mysteries, kindle the fire of Love and put in motion the chain of longing.

"But since the author ['Irâqî] had become the target of the tongues of 'the vilifiers of sundry men of good repute,' and had suffered at the hands of 'certain ill-conditioned wanderers from the path',<sup>2</sup> the blindly orthodox have imposed on him the stigma of repudiation, and withdrawn from him the skirt of acceptance. This humble writer also, in view of this rejection and repudiation, abstained from preoccupying himself therewith; until the most illustrious of the 'Brethren of Purity' in this country, and the most glorious of the friends of constancy (may God cause him to walk in the ways of His adept servants!), whose auspicious name has been enunciated in the course of this prayer in the best form of enigma and allusion between God and His servants, requested me to collate and correct the text thereof; which request could only be met with obedience. When I entered on this business, and ran over the details of its component parts, I saw in every leaf thereof a 'Flash' from the lights of Truths, and perceived in every page a gust of the declaration of Divine Wisdom. The heart was attracted to the understanding of its subtleties, and the mind was troubled at the difficulty of comprehending its purport. Manuscripts of the text differed, and some of them appeared to be perverted from the path of accuracy. In certain cases of concision and passages of difficulty reference was made to the commentaries on it; but neither was any difficulty solved thereby, nor in any of them was any concise statement properly amplified. As a necessary consequence, this thought passed through a heart disposed to the understanding of subtleties, and this wish established itself in a mind regardful of the essence of truths, that, to correct its sentences and elucidate its hints, a commentary should be compiled gleaned from the sayings of the elders of the Path and leaders in the Truth, especially

<sup>1</sup> A well-known and highly esteemed mystical work in Arabic by Shaykh Muhyi'd-Dîn ibnu'l-'Arabî. See vol. ii of my *Lit. Hist. of Persia*, pp. 497-501.

<sup>2</sup> These two half-verses are from a quatrain generally ascribed to 'Umar Khayyâm. See E. H. Whinfield's edition and versified translation, No. 199, pp. 134-5.

Unjust aspersions on 'Irâqî



those two great Shaykhs Muhyi'd-Dīn Muḥammad ibnu'l-'Arabī and his disciple and pupil Ṣadru'd-Dīn Muḥammad of Qūnya and their followers (may God most High sanctify their secrets!). So, in consequence of these promptings, the mind decided on undertaking this difficult task, which it brought to a conclusion, by the assistance of God's Grace, in the shortest time. And since most of the statements which are included in this commentary are of the *kīd* which have shone forth upon the heart from the consideration of the luminous words of the text, it is proper that it should be named 'Rays of the "Flashes,"' and should be represented to the eyes of students by this description. It is hoped of such as regard justly, though not of scoffers characterized by obstinacy, that when they take this manual into their consideration, and devote their thoughts to its perusal, wherever they see aught of goodness and perfection they will account it the gift of God (Glory be to Him and exalted is He!), whilst wherever they find any fault or defect they will attribute it to the impotence and shortcomings of humanity; and that they will not specially make the humble author a target for the arrows of reproach, nor cast themselves into the vortex of evil-seeking and evil-saying. *We ask aid from God, to whom be glory!"*

This Introduction is followed by a long dissertation on various points in the philosophy of the Mystics, together with questions and answers designed to elucidate special difficulties, after which the running commentary on the text follows. The book ends with the following Perso-Arabic chronogram, in which the word *tammantuhu* (تَمَمَّتْهُ, "I completed it") gives the date of completion as 885 (A.D. 1480-81):

بِأَمْرِ هَسْتِیْ اَسْتِ جَامِیْ اَسِیْرُ      مَحَى الْاَلْهَ آثَارَ اَنَامِهِ  
بِتَوْحِیدِ اَیْنِ شَرْحِ تَوْفِیْقِ یَافَتْ      مُقَرَّرًا بَزَلَاتِ اَقْدَامِهِ  
وَ اِذْ قَالَتْ تَمَمَّتْهُ قَدْ بَدَا      بِمَا قَالَتْ تَارِیْخُ اِثْمَامِهِ

The *Lawd'ih*—a word which also, like *Lama'dt*, means "Flashes" or "Effulgences" of Light—is a mystical treatise in prose mixed with quatrains comprising thirty sections called "Flashes." It has been published in *fac-simile* with a Preface, translation and appendices,

by Mr E. H. Whinfield, who has made such valuable contributions to our knowledge of Persian mysticism, aided by that great scholar Mírzá Muḥammad ibn 'Abdu'l-Wahháb of Qazwín. This little volume, the sixteenth in the New Series of the Oriental Translation Fund, was published in 1906 under the auspices of the Royal Asiatic Society, and, since it is easily accessible to English readers, any lengthy account of it would be superfluous. One of the most beautiful things in it, in my opinion, is the prayer which follows the Exordium and precedes the Preface, and which runs as follows :

الهی الہی خَلِّصْنَا مِنَ الْاِسْتِغَالِ بِالْاِلهامی و اُرِنَا حَقائِقِ الْاِشْیاء  
 کما هی، غشاوتِ غفلتِ از بصرِ بصیرتِ ما بکِشای و هر چیز را  
 چنانکہ هست بہا بنمای، نیستی را ہر ما در صورتِ هستی جلوہ  
 مدہ، و از نیستی ہر جمالِ هستی پردہ منہ، این صُورِ خیالی را  
 آئینہ تجلّیاتِ جمالِ خود گردان نہ عِلّتِ حجاب و دوری، و این  
 نقوشِ وہمی را سرمایہ دانائی و بینائی ما گردان نہ آلتِ جہالت  
 و کوری، محرومی و مہجوری ما ہمہ از ماست ما را بہا مگذار  
 ما را از ما رہائی کرامت کن و با خود آشنائی ارزانی دار

" My God, my God ! Save us from preoccupation with trifles, and show us the realities of things as they are ! Withdraw from the eyes of our understanding the veil of heedlessness, and show us everything as it truly is ! Display not to us Not-Being in the guise of Being, and place not a veil of Not-Being over the Beauty of Being. Make these phenomenal forms a Mirror of the Effulgences of Thy Beauty, not a cause of veiling and remoteness, and cause these phantasmal pictures to become the means of our knowledge and vision, not a cause of ignorance and blindness. All our deprivation and banishment is from ourselves : leave us not with ourselves, but grant us deliverance from ourselves, and vouchsafe us knowledge of Thyself ! "

Jámi's prayer  
 for spiritual  
 enlightenment

*Literature of the Ḥurúfī Sect.*

In the account of the Ḥurúfī heresy given in the last chapter (pp. 365-375 *supra*) incidental mention has been made of the principal books emanating from or connected with that strange sect. From the purely literary point of view most of these (with the exception of a few poems like the *Iskandar-nāma* published and translated by M. Cl. Huart in vol. ix of the "E. J. W. Gibb Memorial" Series) are of little merit<sup>1</sup>, though to the student of religion and the psychologist they are deeply interesting. To the uninitiated reader Faḍlu'llāh's *Jāwīdān-nāma*, whatever esoteric mysteries it may contain, is a series of disconnected and almost unintelligible ravings, and the only one of his extant writings which strikes anything approaching a human note is a letter addressed to one of his disciples on the eve of his execution. From this letter it appears that Faḍlu'llāh was put to death at Shīrwān, which, in allusion to the scene of the Imām Ḥusayn's martyrdom, he speaks of as "my Karbalā'."

In Persia, as already observed, the sect does not seem to have played an important rôle, or to have long survived the death of its founder and his immediate successor. In Turkey, whither it soon spread, it was far otherwise. There, in spite of several severe persecutions recorded by the Turkish historians, it counted many adherents, amongst the most famous of whom was the poet Nasīmī (Nesīmī), who was skinned alive for his heterodoxy in 820/1417-8, in the city of Aleppo. An admirable account of him and the Ḥurúfī sect is given by the late Mr E. J. W. Gibb<sup>2</sup>, and also of his chief disciple, the Turkish poet Rafī'ī, author of the

Diffusion of the  
Ḥurúfī heresy  
in Turkey

<sup>1</sup> This refers only to the Persian Ḥurúfī writings, for, as already indicated (p. 369, n. 1 *supra*), Mr Gibb regards Nesīmī as "the first true poet of the Western Turks."

<sup>2</sup> See my second paper on the Ḥurúfīs in the *J.R.A.S.* for July, 1907, pp. 9 and 10 of the *tirage-à-part*, where both text and translation are given.

<sup>3</sup> *History of Ottoman Poetry*, vol. i, pp. 336-388.

*Bashdrat-nāma*. Here it may be observed that the titles of nearly all Ḥurūfī works are compounded with the word *-nāma*, "book." Thus in Persian we have the *Ādam-nāma* ("Book of Adam," or "Book of Man"), the *'Arsh-nāma* ("Book of God's Throne"), *Hidāyat-nāma* ("Book of Guidance"), *Istiwā-nāma*, *Kursī-nāma*, *Mahabbat-nāma*, etc., and in Turkish, besides the above-mentioned *Bashdrat-nāma* ("Book of Good Tidings"), the *Akhirat-nāma*, *Faḍilat-nāma*, *Faqr-nāma*, *Fayd-nāma*, *Ganj-nāma*, *Haqīqat-nāma*, *Ishq-nāma*, and many others, of which the titles will be found in the Index appended to my second article on the Ḥurūfī Literature in the *J. R. A. S.* for July, 1907, where short descriptions of 45 Ḥurūfī MSS. are given. The list of works in that Index is undoubtedly far from complete, yet even these have for the most part received only the most cursory examination, so that there is plenty of scope for further research in this field. Ordinary curiosity

about the sect and its history and literature will, however, be amply satisfied by what has been already published about it in English and French: to wit, my account of the *Jāwidān-i-Kabīr*<sup>1</sup> and my two papers in the *J. R. A. S.* (for 1898 and 1907); the chapter in Mr E. J. W. Gibb's *History of Ottoman Poetry*; and vol. ix of the Gibb Memorial Series, published in 1909, entitled *Textes Persans relatifs à la secte des Hourouffis, publiés, traduits et annotés par M. Clément Huart, suivis d'une Étude sur la Religion des Hourouffis, par le Docteur Riḍā Tevfīq, connu sous le nom de Feylesouf Riḍā*.

Ishāq Efendī's refutation of the Ḥurūfīs, written in Turkish in 1288/1871-2, and published in 1291/1874, under the title of the *Revealer of Mysteries and Repeller of Miscreants*<sup>2</sup>, though very violent in tone, is fairly accurate in substance, and is the result of careful though prejudiced investigations. After a very brief doxology it begins as follows:

Accounts of the  
Ḥurūfī sect in  
English and  
French

Ishāq Efendī's  
refutation of  
the Ḥurūfīs

<sup>1</sup> See my *Catalogue of the Persian MSS. in the Cambridge University Library*, pp. 69-86.

<sup>2</sup> *Kāshifū'l-Asrār wa Dāfi'ū'l-Ashrār*.

"Be it known that of all those sects which devote themselves to the misleading of the Muslims, the Bektáshís are the chief offenders, and that although it is evident both from their deeds and words that they are not truly Muslims, yet in the year 1288/1871-2 they made this fact perfectly plain. The books called by these people *Jáwidán* ('Eternal') are six in number, of which one was composed by their original misleader Faḍlu'lláh the Hurúfí, while the other five are the works of his *Khalífás* (successors). And since in these five books their heresies and blasphemies are very evident, they are accustomed to teach and study them secretly among themselves; but as Firishta-záda in his *Jáwidán*, entitled '*Ishq-náma* ('the Book of Love'), did in some degree veil his blasphemies, and as consequently in the year above-mentioned (1288/1871-2) his followers made so bold as to print and publish it, it has beyond question become a matter of urgent necessity that a treatise should be compiled to warn the faithful as to the true nature and blasphemous character of the doctrines contained in their books. Therefore, relying on God, I have ventured to write such a treatise, comprising three chapters, *viz.* :

"Chapter I.—Setting forth the origin of Faḍl the Hurúfí, and the principles and rules of certain of the Bektáshís.

"Chapter II.—Setting forth the blasphemies of Firishta-záda's *Jáwidán*.

"Chapter III.—Setting forth the blasphemies contained in the other *Jáwidáns*."

After a brief account of the Carmathians and other early heretics, and of Faḍlu'lláh of Astarábád, the founder of the Hurúfí sect, the author describes how "the son of Tímúr" (Mírán-sháh) caused him to be put to death, "after which he tied a rope to his legs, dragged him publicly through the streets and *bázárs*, and removed his foul existence from this nether world." Thereupon his nine *Khalífás* or "Vicars" dispersed through the lands of Islám, and he who was entitled *al-'Alíyyu'l-'Alá* ("the High, the Supreme")<sup>1</sup> came to the monastery of Hájji Bektásh in Anatolia, and, having won the confidence of its inmates, began secretly to teach the doctrines of the *Jáwidán*, pretending that they represented the esoteric doctrine of Hájji Bektásh, and naming them "the Secret," to divulge which was death. For the understanding of certain obscure symbols and passages in

<sup>1</sup> He died in 822/1419.

the *Jáwídn*, a key entitled "the Key of Life" (*Miftáhu'l-Hayát*)<sup>1</sup> was compiled. "Should one possess this," adds the author, "he will understand the *Jáwídn*, which, without this aid, is incomprehensible."

In spite of all their precautions, however, several severe persecutions of the *Ḥurúfis* and *Bektáshís* took place in

Turkey, one of the latest of which was in 1240/1824-5, in the reign of Sulṭán Maḥmúd, who killed many of them, destroyed their

monasteries, and made over their property to the Naqsh-bandí order of dervishes. Many of their surviving Shaykhs and ordinary members took refuge amongst the Naqshbandí, Qádírí, Rúfá'í and Sa'dí orders of dervishes, and cautiously carried on their propaganda in these new environments. The order, however, speedily revived, and is still widely spread in Turkey, to which country rather than to Persia the later history of the *Ḥurúfí* sect belongs. Of the continued existence of the sect in Persia there appears to be no evidence, though doubtless many of their doctrines and ideas are still current amongst the dervish "gnostics" (*'urafá*) of that unforgetting land, while some of their peculiar views and terminology have been assimilated by such later heretical sects as the Bábís, who will be discussed in the concluding volume of this work.

*The Turki literature of this period, especially the  
Bábur-náma.*

The principle has been repeatedly laid down in this book that the literary history of a people in the wider sense should not be confined to what they wrote in their own language, and for this reason Arabic books written by Persians have been included in our survey. The case for saying something about the considerable Turki

Claims of Turki literature to some consideration even in a Literary History of Persia

<sup>1</sup> Three MSS. of this "Key" are described in my second paper on the *Literature of the Ḥurúfis*, viz. Or. 5957 of the British Museum; Or. 488 of the Cambridge University Library; and a MS. of my own, B. 15.

literature produced at the Tímúrid courts, especially at Herát during the reign of Sultán Abu'l-Ghází Husayn (A.H. 878-912 = A.D. 1473-1506), is not quite so strong, because those who produced it were for the most part, if not wholly, of Turkish race; though since in Transoxiana and Turkistán the two languages flourished (and, indeed, still flourish) side by side, the number of bilinguals must always have been considerable. The Persian, as being the more polished idiom, was more generally used, even by princes of the House of Tímúr like Ulugh Beg, Báysunqur, Mírzá Haydar Dughlát and Sultán Husayn himself, for

Services of Mír  
'Alí Shír Nawá'í  
to the Turkí  
language and  
literature

literary purposes; but the great Mír 'Alí Shír Nawá'í, who did more than any other man to raise the Chaghatáy Turkí to the dignity of a literary language, actually maintained its superiority to Persian in a treatise entitled *Muḥkamatu'l-Lughatayn* ("the Arbitration between the two languages"). Of some of Mír 'Alí Shír's numerous works something has been already said, and those who desire fuller information can find it in M. Belin's monograph in the *Journal Asiatique* for 1861, already mentioned, and in another monograph of his on the *Makhbūbu'l-Qulūb* ("Hearts' Darling") published in the same periodical in 1866 under the title of *Caractères, Maximes et Pensées de Mír Alí Chír Névái*. Dawlatsháh also in the Conclusion (*Khátima*) of his *Memoirs of the Poets* mentions several other eminent Turkí poets amongst his contemporaries, while numerous other works in this tongue, both in prose and verse, will be found mentioned in Rieu's *Catalogue of the Turkish Manuscripts in the British Museum*. Yet, save to the student of Turkish in its wider sense, it is doubtful if the interest of this literature would be commensurate with the trouble of learning this particular dialect of Turkí, were it not for the sake of reading in its original form that unique work, the *Bábur-náma*, or Memoirs of the Emperor Bábur, of which at any rate the French or the English

Unique character  
of Bábur's  
*Memoirs*

<sup>1</sup> The text of this has been printed (I think at Constantinople) in 189/1872-3.

translation should be read by every student of Persian or Indian history<sup>1</sup>. Enthusiastic as are the praises lavished on this most remarkable book, "singular in its own nature, and perfectly so if we consider the circumstances of the writer," by Erskine<sup>2</sup>, Pavet de Courteille<sup>3</sup>, and all others who have worked at it, no one who has perused its pages will deem them exaggerated. It is impossible to better the description of it given by Elphinstone<sup>4</sup>, who describes it as containing "a minute account of the life of a great Tartar monarch, along with a natural effusion of his opinions and feelings free from disguise and reserve, and no less free from all affectation of extreme frankness and candour. The style is plain and manly, as well as lively and picturesque; it presents his countrymen and contemporaries in their appearance, manners, pursuits and actions as clearly as in a mirror. In this respect it is almost the only specimen of real history in Asia; for the ordinary writers, though they give pompous accounts of the deeds and ceremonies of the great, are apt to omit the lives and manners even of that class; while everything beneath their level is left entirely out of sight. In Báber the figures, dress, tastes and habits of each individual introduced are described with such minuteness and reality that we seem to live among them, and to know their persons as well as we do their characters. His descriptions of the countries he visited, their scenery, climate, productions, and works of art and industry are more full and accurate than will, perhaps, be found in equal space in any modern traveller; and, considering the circumstances in which they were compiled, are truly surprising."

Eulogies on the  
*Memoirs* by all  
who have made  
use of them

The book is, indeed, extraordinarily frank and intimate,

<sup>1</sup> Pavet de Courteille's French translation was made directly from the original Turkî, and is therefore preferable to Leyden and Erskine's English translation, which was made from the Persian version.

<sup>2</sup> *History of India*, vol. i, pp. 522-525.

<sup>3</sup> P. ii of the Preface to his translation.

<sup>4</sup> Vol. ii of his *History of India*, pp. 117-119.



being such a diary as a man writes for his own private delectation rather than for the perusal of even his most confidential friends, much less subjects; and probably no king at any rate ever wrote, or at any rate suffered to be circulated, such Confessions. While recording fully the many great historical events in which he took part, he does not hesitate to mention when he shaved for the first time<sup>1</sup> at the age of 23 in the year 909/1503-4; when he saw the star Canopus for the first time<sup>2</sup>; how he was first induced to taste wine<sup>3</sup> at Herát in 912/1506-7; and when he made his first attempt to write Turkī verse<sup>4</sup>. He describes his unhappy marriage with 'Ā'isha Sultān Begum<sup>5</sup>, his reckless and unrestrained passion for Bāburī<sup>6</sup>, his drinking-bouts<sup>7</sup>, his favourite vintage<sup>8</sup>, and how on one occasion he refrained from exceeding at a drinking-party in order to form an impartial opinion as to the effects of drunkenness on others<sup>9</sup>. Mention has already been made of the value of his geographical observations, but his notes on the fauna and flora of Central Asia and India are of nearly equal interest, while his impartial and acute delineations of the characters and personal peculiarities of his royal kinsmen and most notable contemporaries are of the highest interest and value. From our present point

Descriptions of  
men of letters  
and artists in the  
*Bābur-nāma*

of view, however, no portion of his Memoirs is more interesting than that which he devotes to a series of literary portraits of the leading poets, writers and artists<sup>10</sup> who conferred such

distinction on the court of Sultān Abu'l-Ghāzī Ḥusayn, beginning with that monarch himself and his eminent and accomplished minister Mīr 'Alī Shīr Nawá'<sup>11</sup>. As the whole of it may be read in French in the first volume of Pavet de

<sup>1</sup> *Bābur-nāma*, ed. Ilminsky, p. 146.

<sup>2</sup> *Ibid.*, p. 153.

<sup>3</sup> *Ibid.*, p. 107.

<sup>4</sup> *Ibid.*, pp. 62-63.

<sup>5</sup> *Ibid.*, p. 6.

<sup>6</sup> *Ibid.*, pp. 221-231.

<sup>7</sup> *Ibid.*, p. 239.

<sup>8</sup> *Ibid.*, p. 62.

<sup>9</sup> *Ibid.*, pp. 291, 293, 305.

<sup>10</sup> *Ibid.*, p. 304.

<sup>11</sup> *Ibid.*, pp. 203-214.

Courteille's translation (pp. 364-415), it will be sufficient here to summarize a few of the more interesting passages.

Having spoken of Sultán Ḥusayn's birth, death, family and personal appearance, Bábur mentions the predilection

for the Shí'ite doctrine which he showed at the beginning of his reign, but which was checked by Mír 'Alí Shír. Chronic rheumatism prevented him from saying his prayers, but is no explanation of his neglect to keep the fast. After he had reigned six or seven years he took to drink, "and during the forty years for which he reigned over Khurásán, there was not a day whereon he did not drink after the morning prayer though he never drank in the early morning." His sons, soldiers and subjects imitated his example, and were for the most part dissolute and self-indulgent. He was, however, of proved valour, a very skilful swordsman, and wrote moderately good poetry in the Turkí language under the *nom de guerre* of Ḥasan. His kingdom of Khurásán extended eastwards to Balkh, westwards to Bistám and Dámghán, northwards to Khwárazm (Khiva), and southwards to Qandahár and Sístán. "His was a wonderful age," says Bábur a little further on; "Khurásán, and especially Herát, were filled with men of talent and incomparable artists. Whoever undertook any task, his aim and ambition was to perform it to perfection."

Mír 'Alí Shír Nawá'í is next discussed, and a high tribute is paid to his poetical talent, alike in romantic and lyric verse and in the quatrain, but his

epistolary style is rated lower. Though he wrote chiefly in Turkí, he has also a Persian *Díwán*, in which he uses the pen-name of Fání. He was a great patron of art as well as of letters, and the fame attained by the painters Bihzád and Sháh Muẓaffar was largely due to his encouragement. He was devout, orthodox, and attentive to his religious duties, and was an enthusiastic chess-player. In this last respect he was excelled by Mír Murtád the philosopher, who, when he found two good

Description of  
Sultán Ḥusayn

Of Mír 'Alí  
Shír Nawá'í

players, would play a game with one while he held on to the skirt of the other to prevent him from going away until he had played a game with him also. He was a bachelor, without domestic ties, and very free and easy with his intimates. Thus on one occasion while engaged in playing chess he stretched out his foot and accidentally kicked the poet Bannā'ī, whereupon he jestingly exclaimed, "A plague on Herāt! If you stretch out your feet, you kick the back-side of a poet." "And so you do if you draw in your feet<sup>1</sup>," retorted Bannā'ī.

Shaykhum Beg, who assumed the pen-name of Suhaylī, was another of Sulṭān Ḥusayn's *amīrs* who had some poetical talent, but was criticized for an undue partiality for terrifying words and ideas. Thus on one occasion he recited the following verse in the presence of Jāmī:

شبِ غمِ گردبادِ آهر از جا بُردِ گردونرا<sup>2</sup>

فرو خورد ازدهای سیلِ اشکمِ ربعِ مسکونرا

"In the night of grief the whirl-wind of my sighs displaced the world;  
The dragon of my tear-torrent engulfed the habitable quarter [of the globe]."

"Do you want to write poetry or to frighten your fellow-creatures?" Jāmī enquired.

"Kamālu'd-Dīn Ḥusayn Gāzargāhī," says Bābur a little further on<sup>3</sup>, "although he was not a Šūfī, posed as such.

Pretended Šūfīs of this type were wont to gather round 'Alī Shīr Beg and indulge in their ecstasies and religious music. This man's principles were better than most of them, and to this fact he probably owed the consideration which he enjoyed, for otherwise he had no special talent worth mentioning. He wrote a book entitled *Majdīsū'l-'Ushshāq* ("Lovers' Meetings") of which he ascribed the authorship to Ḥusayn

Kamālu'd-Dīn  
Gāzargāhī

<sup>1</sup> *I.e.* "sit on your heels" in the Persian fashion.

<sup>2</sup> Ed. Ilminsky, p. 221.

Mīrzá<sup>1</sup>. It is a miserable production, mostly lies, and insipid and impertinent lies to boot, some of which raise a suspicion of heresy. Thus he attributes carnal loves to many prophets and saints, inventing for each one of them a paramour. Another astonishing piece of folly is that while describing the book in the preface as the work of Sulṭān Ḥusayn Mīrzá himself, over every one of his own verses and sonnets occurring in the course of the book he puts 'by the author.'

Of Jāmī, by far the greatest poet of the time, Bābur refrains from uttering any criticism, because, he says, "he stands too high to need any praise," wherefore Jāmī and Sayfu'd-Dīn he only mentions his name "for luck and for a Taftāzānī blessing." He praises the Arabic scholarship and theological attainments of the Shaykhu'l-Islām Sayfu'd-Dīn Aḥmad, son of the celebrated Sa'du'd-Dīn Taftāzānī, who is said to have regularly attended public prayer for nearly seventy years, and who was finally put to death by Shāh Isma'īl when he took Herāt for refusing to conform to the Shī'ite doctrines and observances so fanatically insisted on by that monarch. A longer notice is devoted to Jāmī's pupil and disciple Mullā 'Abdu'l-Ghafūr of Lār, 'Abdu'l-Ghafūr-i-Lārī who commentated his master's *Nafahātu'l-Uns*, and whose partiality for the society of dervishes was such that when he heard of one who had newly arrived he could not rest until he had seen and talked with him. Mention is next made of Mīr 'Atā'u'llāh of Mashhad, a good Arabic scholar, who also composed in Persian a treatise on rhyme, of which Bābur considers the chief defect to be that the author's illustrations are all drawn from his own poems, as well as another treatise on rhetorical figures entitled *Baddiyi'u's-Şandiyi'*.

Amongst the poets, besides those already noticed, of whom he makes mention are Āṣafī, Bannā'ī, Sayfī of Bukhārā

<sup>1</sup> Cf. pp. 439-440 *supra*.

(the author of a useful treatise on Prosody<sup>1</sup>), Hâtifi (Jāmi's nephew) also known as 'Abdu'llāh-i-*Mathnawī-gū*, Mīr Husayn *Mu'ammadī*, Muhammad of Badakhshān, Yūsuf Badī'i, Ahlī, Muhammad Šālīh, Shāh Husayn Kāmī, Ahlī and Hilālī, the last of whom Bābur criticizes very severely<sup>2</sup> for the subject-matter and treatment of his poem "The Prince and the Beggar" (*Shāh u Darwīsh* or *Shāh u Gadā*). Of the

many calligraphists at the court he mentions only Sulṭān 'Alī of Mashhad, who copied manuscripts both for Sulṭān Husayn and for Mīr 'Alī Shīr; and of the miniature-painters Bihzād and Shāh Muẓaffar, who was also a poet. His criticism on Bihzād's portraits is that though he drew bearded faces well, he was less successful with beardless boys and girls, where he had a tendency to exaggerate the chin<sup>3</sup>. Yet in another place<sup>4</sup>, in speaking of Shaybānī Khān's proceedings after he had captured Herāt in 913/1507-8, he denounces his action in attempting to improve and touch up Bihzād's paintings. In conclusion Bābur mentions a number of musicians, minstrels and composers.

The materials for a literary history of this period, especially of its poets, are therefore singularly copious and authoritative, for besides Bābur's incidental notices of which we have just spoken, we have the voluminous *Memoirs of the Poets* compiled by Dawlatshāh in 892/1487, and Mīr 'Alī Shīr's Turkī *Majālisu'n-Nafā'is*, completed about four years later, of the contents of which some account has been given above<sup>4</sup>. As a pendant to these is the later work of another royal author, Sām Mīrzā, son of Shāh Isma'īl the Šafawī, who was born in 923/1517 and put to death in 984/1576-7, and

<sup>1</sup> Published with English translation and explanations by Blochmann at Calcutta.

<sup>2</sup> Ed. Ilminsky, pp. 228-229.

<sup>3</sup> *Ibid.*, p. 262.

<sup>4</sup> Pp. 437-439 *supra*.

Other poets  
mentioned by  
Bābur

Calligraphists  
and artists

Copious  
materials for  
literary history  
of this period

who in 957/1550 wrote his *Tuhfa-i-Sámi*<sup>1</sup>, a somewhat rare book which will be considered in the subsequent volume. In addition to these are the copious biographical notices contained in Khwándamír's *Ḥabíbu's-Siyar*. Of all these, however, Bábur is the most amusing and the most instructive, because he possesses both humour and a critical faculty lacking in the other biographers, who, by indiscriminate eulogies, deprive their appreciations of all real value.

<sup>1</sup> See Rieu's *Persian Catalogue*, pp. 367-368, and the references there given. There is also a MS. (Or. 648) in the Cambridge University Library.

## CHAPTER VIII

### POETS OF THE LATER TÍMÚRID PERIOD

As already indicated in more than one place, the characteristic of the art which prevailed under the Tímúrids, whether literary or pictorial, was an extreme elaboration and preciousness little in accordance with modern European taste, though very similar on its literary side to that evolved by John Lyly and the Euphuists in England nearly a century after Jámí's reputation had reached its zenith in Persia<sup>1</sup>. In England this florid, artificial style enjoyed but a brief popularity; in Persia it has flourished intermittently for a long period, especially under Tartar and Turkish patronage, but not continuously nor in all parts of the country, so that it is easy to point out fine specimens of simple, strong, natural Persian prose and verse both before and after the period now under consideration. During this period, however, the prevailing literary style in Persia was very ornate and artificial, and as it unfortunately happened that at no time was Persian literary influence greater in the adjoining lands of Turkey, India and Transoxiana, this style became stereotyped throughout Western and Central Asia, and has come to be regarded by many persons, especially those who have pursued their linguistic studies in India, as typically Persian. Still it is a fact that not only the Persians, Turks and Indians, but even the Arabs, whose natural tendency is to a chaster and more simple style, and who seldom quite forget their adage that "*the best speech is that which is brief and to the point*",<sup>2</sup> tend to regard form as more important than ideas

Literary taste  
under the  
Tímúrids

Period of greatest  
Persian influence  
on Turkish and  
Indian literary  
style

<sup>1</sup> Lyly was born in 1553-4 and wrote his *Euphues, the Anatomy of Wit* in 1578. Jámí composed his *Nafahátul-Uns* in 1478, and compiled his first *Diwán* in the following year.

<sup>2</sup> خَيْرُ الْكَلَامِ مَا قَلَّ وَ ذَلَّ

in literary composition, to care less what a writer says than how he says it, and to prefer conventionality to originality. Most instructive are the remarks of that great and original historian Ibn Khaldún, who was not only contemporary with Tímúr but came into personal relations with him when Damascus surrendered to him at the end of A.D. 1400<sup>1</sup>. These remarks, with other observations germane to this subject, I have given in a previous volume<sup>2</sup> to which the reader is referred. In particular the student of Persian poetry, especially of the later more ornate writers, may be recommended to read that curious work, "the Lovers' Companion" (*Anisul-'Ushshâq*), composed in 826/1423 by Sharafu'd-Dín Rámí at Marágha in Ádharbáyján, of which a French translation by M. Cl. Huart was published in Paris in 1875, and of which I have given a brief account in a previous volume<sup>3</sup>.

It must not be supposed, however, that all the poets who will be mentioned in this chapter, or even all who flourished at the court of Sultán Husayn at Herát, employ this inflated and ornate style, which, indeed, is more noticeable in prose-writers, including even historians, who ought to know better than to fill ten pages with what could very well be set forth in one. The earlier poets of whom we shall immediately speak, like Sháh Ni'matu'lláh and Qásimu'l-Anwár, are free from this blemish, for so we must regard it; and so also, as a rule, is Jámí, who is universally and justly regarded not only as the chief ornament of the court of Herát, but as one of the greatest Persian poets of all time. It is the ornate prose-writers and minor poets and versifiers of the later part of this period who are the chief offenders in this respect. The passion for the riddle and acrostic (*mu'ammá*) which prevailed amongst the latter is very characteristic,

<sup>1</sup> See Part i of the Baron McGuckin de Slane's translation in *Notices et Extraits*, pp. v and lxxxv-xcii.

<sup>2</sup> *Lit. Hist. of Persia*, vol. ii, pp. 17-89, especially pp. 86-89.

<sup>3</sup> *Ibid.*, pp. 83-84.

The ornate style  
in Persian not so  
universal as sup-  
posed



while the methods of the former are well illustrated by Ḥusayn Wá'iz-i-Káshif's *Anwár-i-Suhayl*, where, for example, a squeaking mouse is described as "raising its outcry to the aetherial sphere." In a previous volume I have shown<sup>1</sup> by parallel extracts from the *Book of Kalila and Dimna* as rendered into Arabic by 'Abdu'lláh ibnu'l-Muqaffa' in the eighth century, and into Persian by Nizámu'd-Dín Abu'l-Ma'álí Naṣru'llah in the twelfth and Ḥusayn Wá'iz at the end of the sixteenth centuries how the last-named writer set himself to "write up" and improve upon the work of his predecessors.

### 1. Sayyid Ni'matu'lláh of Kirmán.

Though Jámí is unquestionably the greatest poet of the period which we are now considering, it seems better to adhere to chronological sequence and to begin with the earliest, Sayyid (or Sháh) Ni'matu'lláh of Kirmán, who died at an advanced age in the spring of 1431 (Rajab 22, 834), and was buried at the charming village of Máhán near Kirmán, of which some malicious wit has said:

Epigram on  
Máhán

بهشت روی زمین است خطه ماهان

بشرط آنکه تكانش دهند در دوزخ

"Máhán an Earthly Paradise would be, I wot right well,  
If you could clear its people out and shake them into hell."

The site of his grave is marked by a fine monastery inhabited by dervishes of the Sháh Ni'matu'lláhi order which he founded; for he was a great saint and mystic as well as a poet, and his verses abound in dark apocalyptic sayings concerning the "Mischief of the Last Days" (*Fitna-i-Akhiru's-Zamán*), the Advent of the Mahdí, and other similar matters. I visited this shrine in September, 1888, shortly before I left Kirmán, and was very hospitably entertained by its acolytes.

<sup>1</sup> *Lit. Hist. of Persia*, vol. ii, pp. 349-353.

As usual, the best account of Ni'matu'lláh is that given by Rieu in his *Persian Catalogue*<sup>1</sup>, where the substance of the information given by the ordinary biographical works is supplemented by details drawn from a rare contemporary monograph existing in the British Museum<sup>2</sup> and from the history of Yazd and its most notable men known as the *Jámi'i-i-Mufidi*. His full name was Amír Núru'd-Dín

Biography of  
Sayyid  
Ni'matu'lláh

Ni'matu'lláh, his father's name was Mír 'Abdu'lláh, and he claimed descent from the fifth Imám of the Shí'a, Muḥammad Báqir, the great-grandson of 'Alí ibn Abí Tálíb. He was born at Aleppo in 730/1329-30 or in the following year, but spent most of his youth in 'Iráq. At the age of 24 he visited Mecca, where he resided for seven years, and became one of the chief disciples of Shaykh 'Abdu'lláh al-Yáfi', a well-known mystical and historical writer, who died in 768/1366-7. His later life was passed in Samarqand, Herát, Yazd and finally, as already mentioned, at Máhán near Kirmán, where he spent the last twenty-five years of his life, and where he died on Rajab 22, 834 (April 5, 1431) aged more than a hundred years. The historian 'Abdu'r-Razzáq of Samarqand visited his grave in 845/1441-2.

Ni'matu'lláh was the king of dervishes (the title "Sháh" is always prefixed to his name) and the friend of kings.

He and his de-  
scendants enjoy  
Royal favour

He enjoyed the special favour of Sháh-rukḥ, while Aḥmad Sháh Bahmaní, King of the Deccan, deemed himself fortunate in persuading to come to his court one of his grandsons. Two other grandsons with their father followed him thither, while several of Sháh Ni'matu'lláh's descendants who remained in Persia intermarried with the Royal Šafawí House. According to Rieu<sup>3</sup>, Ni'matu'lláh left more than 500 Šúfi tracts besides his *Diwán* of verse, but the latter is his chief work, and it alone need be considered here. The only complete copy at my disposal is the lithographed edition

<sup>1</sup> Pp. 634-635.

<sup>2</sup> Add. 16,837, ff. 339-355.

<sup>3</sup> *Pers. Cat.* p. 635.

published at Tihrán in 1276/1860, but numerous selections from it are contained in the various biographies and anthologies in which he is mentioned. His fame, however, is that of a saint and mystic rather than a poet, and his verse strikes one on the whole as monotonous and mediocre, similar in style and subject-matter to that of Maghribí, and altogether lacking the consuming ardour and brilliant illustration of Shams-i-Tabriz. His most characteristic poems, though few in number, are those couched in the prophetic strain, and these still exercise a certain influence, and are appealed

Importance  
attached to his  
prophetic  
utterances

to by other Persians than those who belong to the order of dervishes which he founded. The Bábs, for example, used to tell me in Kirmán that the date of the Báb's "Manifestation"

(1200/1844) was foretold in the following poem. When I visited the saint's shrine I took the trouble to obtain from one of the dervishes a copy of the poem in question from the oldest and most trustworthy manuscript in their possession, and I found that there the date was given as 274 instead of 1260 (د, ر, ع = 70 + 200 + 4 instead of س, ر, ع = 1000 + 200 + 60), while in Riqá-qulí Khán's *Majma'u'l-Fuṣṣahá*<sup>1</sup>, where the same poem is quoted, the date becomes 1204 (د + ر + ع = 1000 + 200 + 4). In the last-named work the poem is thus entitled :

*"Declaration of sundry mysteries and revelations by  
way of allegories."*

(1)

در اظهار بعضی از رموزات و مکاشفات بر سبیل کنایات  
قدرتِ کردگار می بینم<sup>۱</sup>      حالتِ روزگار می بینم<sup>۲</sup>  
حالِ امسال صورتی دیگرست<sup>۳</sup>      نه چو پیرار و پار می بینم<sup>۴</sup>  
از نجوم این سخن نمی گویم<sup>۵</sup>      بلکه از کردگار می بینم<sup>۶</sup>  
عینِ ورا دال چون گذشت از سال<sup>۷</sup>      بو العجب کار و بار می بینم<sup>۸</sup>

<sup>1</sup> Tihrán lithographed ed., vol. ii, p. 45.

در خراسان و مصر و شام و عراق،  
 ظلمتِ ظلمِ ظالمانِ دیار،  
 قصهٔ بس عجیب می شنوم،  
 جنگ و آشوب و فتنه و بیداد،  
 غارت و قتل و لشکر بسیار،  
 بنده را خواجه‌وش همی بینم،  
 سگهٔ نو زنند بر رخِ زر،  
 دوستانِ عزیز هر قومی،  
 هر یک از حاکمانِ هفت اقلیم،  
 ماه را رو سیاه می بینم،  
 نصب و عزلِ بتکجی و عمال،  
 ترک و تاجیک را بهم‌دیکر،  
 تاجر از دستِ دزد بی همراه،  
 مکر و تزویر و حيلهٔ بسیار،  
 حالِ هندو خراب می یابم،  
 بقعهٔ خیر سخت گشته خراب،  
 بعضی اشجارِ بوستانِ چربان،  
 اندکی امن اگر بود آن هم،  
 همدی و قناعت و خنجی،  
 گرچه می بینم این همه غمها،  
 غم‌مخور آنکه من درین تشویش،  
 بعدِ امسال و چند سالِ دیگر،  
 این جهان را چو مصر می نگرم،  
 هفت باشد وزیر و سلطانم،  
 عاصیان از امایرِ معصوم،  
 فتنه و کارزار می بینم،  
 بیحد و بیشمار می بینم،  
 غصهٔ در دیار می بینم،  
 از یمن و یسار می بینم،  
 در میان و کنار می بینم،  
 خواجه را بنده‌وار می بینم،  
 درهمش کمر عیار می بینم،  
 گشته غمخوار و خوار می بینم،  
 دیگری را دوچار می بینم،  
 مهربا دلفگار می بینم،  
 هر یکی را دوبار می بینم،  
 خصمی و گیر و دار می بینم،  
 مانده در رهگذار می بینم،  
 از صغار و کبار می بینم،  
 جورِ ترک و تار می بینم،  
 جای جمعی شرار می بینم،  
 بی بهار و ثمار می بینم،  
 در حدِ کوهسار می بینم،  
 حالِبا اختیار می بینم،  
 شادی غمگسار می بینم،  
 خرمی وصلِ یار می بینم،  
 عالمی چون نگار می بینم،  
 عدلِ او را حصار می بینم،  
 همه را کار یار می بینم،  
 خجل و شرمسار می بینم،

بر کفِ دستِ ساقی وحدتِ      باده خوشگوار می بینم  
 هازیِ دوستدارِ دشمنِ گش      همد و یارِ یار می بینم  
 تمغِ آهنِ دلانِ زنگِ زده      کند و بی اعتبار می بینم  
 زینتِ شرع و رونقِ اسلام      هر یکی را دوبار می بینم  
 ترکِ با میش و شیر با آهو      در چرا بر قرار می بینم  
 کنجِ گسری و نقدِ اسکندر      همه بر روی کار می بینم  
 ترکِ عیارِ مست می ناکم      خصم او در خمار می بینم  
 نعمتِ الله نشسته در کنجی      از همه بر کنار می بینم  
 چون زمستانِ پنجمینِ بلذت      شمشِ خوش بهار می بینم  
 نایبِ مهدی آشکار شود      بلکه من آشکار می بینم  
 پادشاهی تمامِ دانائی      سروری با وقار می بینم  
 بندگانِ جنابِ حضرتِ او      سر بسر تاجدار می بینم  
 تا چهل سال ای برادرِ من      دورِ آن شهریار می بینم  
 دورِ او چون تمامِ بکام      پسرش یادگار می بینم  
 پادشاهی تمامِ دانائی      شاهِ عالی تبار می بینم  
 بعد از خود امام خواهد بود      که جهان را مدار می بینم  
 میمرِ حاکمِ دال می خوانم      نامِ آن نامدار می بینم  
 صورت و سیرتش چو پیغمبر      علم و حلمش شعار می بینم  
 پدِ بیضا که باد پاینده      باز با ذو الفقار می بینم  
 مهدی وقت و عیسی دوران      هر دورا شهسوار می بینم

کلشنِ شرع را همی بویم

کلِ دین را بار می بینم

The text here given is that copied for me at Máhán on August 9, 1888. Of the 50 verses which it contains only 24 are given in the *Majma'u'l-Fuṣahá*, which only adds one or

two new verses, but in some cases adopts a different order, besides supplying a few variants. The poem is not to be found at all in the lithographed edition.

• (Translation)

"I see the Power of the Maker ; I see the state of the time.  
The state of this year is of another sort ; not like last year and the year  
before do I see it.

These words I speak not from the stars ; rather I see them from the  
Creator<sup>1</sup>.

When '*ayn, rd* and *ddl* (= 274) have passed of the years I see wonderful  
doings.

In Khurásán, Egypt, Syria and 'Irâq I see sedition and strife.  
I see the darkness of the tyranny of the lands' oppressors boundless  
and beyond computation.

I hear a very strange story ; I see vexation in the land.  
War, strife, mischief and injustice I see on the right and on the left.  
Looting, slaughter and many armies I see in the midst and around.  
I see the servant like the master ; I see the master like the servant.  
They impress a new superscription on the face of the gold ; I see his  
*dirhams* of short weight.

I see the dear friends of every people grown sorrowful and abased.  
Each of the rulers of the Seven Climes I see involved with another.  
I see the face of the moon darkened ; I see the heart of the sun trans-  
fixed.

The appointment and dismissal of officials and agents, each one I see  
twice repeated.

In Turk and Tájík<sup>2</sup> towards one another I see enmity and strife.  
I see the merchant left friendless on the road at the hands of the  
thief.

I see from small and great much cunning, guile and trickery.  
I find the condition of the Indian ruined ; I see the oppression of  
Turks and Tartars.

I see the Holy Place fearfully desolated, the abode of a number of evil  
men.

<sup>1</sup> *I.e.* these predictions are not based on astrological predictions but inspired by revelation from God.

<sup>2</sup> *Tájík*, a term originally applied to the Arabs (*Tásík*, *Tást*) who garrisoned the towns of Khurásán and Transoxiana, was later and is still applied to the Persian settled population as opposed to the nomads of Turkish stock.

Some of the trees of the Garden of the World I see springless and fruitless.

If there be a little security, that too I see within the borders of the mountains.

A companion, contentment and a [quiet] corner I now see as most to be desired.

Although I see all these sorrows, I see the [final] joy of the sorrowful. Grieve not, for in this trouble I see the harvest of union with the Friend.

After this year and a few years more<sup>1</sup> I see a world like a [fair] picture. I behold this world like Egypt; I see Justice as its stronghold.

My king and his ministers are seven; all of these I see triumphant. Such as rebel against my immaculate Imām I see ashamed and disgraced.

On the palm of the hand of the Cup-bearer of Unity I see the pleasant wine.

The friendly foe-destroying warrior I see as the comrade and friend  
of the friend.

I see the swords of those whose hearts are hard as iron rusted, blunt and of no account.

The beauty of the Law and the splendour of Islām, each one I see doubled<sup>2</sup>.

I see the wolf and the sheep, the lion and the gazelle, dwelling together in the meadow.

I see the treasure of Chosroes and the coin of Alexander all put to good use.

I see the roguish Turk drunk, I see his enemy with the headache born of wine.

I see Nīmatu'llāh seated in a corner apart from all.

When the fifth winter has passed I see in the sixth a pleasant spring.

The vicar of the Mahdī will appear, yea, I see him plainly.

I see a king perfect in knowledge; I see a leader endowed with dignity.

I see the servants of His High Majesty all wearing crowns.

For forty years, O my brother, I see the cycle of that Prince continue.

When his cycle ends victoriously, I see his son as a memorial of him.

I see a king perfect in knowledge, a ruler of noble family.

After him will be the Imām himself, whom I see as the pivot of the world.

I read '*M. Ḥ. M. D.*': I see the name of that famous one<sup>3</sup>.

<sup>1</sup> The variants in the *Majma'ul-Fuṣṣḥā* give a slightly different meaning, *viz.* "After that year for several years more."

<sup>2</sup> Or, if the variant be adopted, "strong and firmly established."

<sup>3</sup> *I.e.* Muḥammad.

I see his aspect and attributes like the Prophet : I see knowledge and clemency as his distinctive signs.

I see again 'the White Hand'<sup>1</sup> (long may it endure !) conjoined with Dhu'l-Fiqr<sup>2</sup>.

I see the Mahdí of the time and the Jesus of the age both royally riding forth.

I smell the rose-garden of the Law, I see the flower of Religion in blossom."

These "apocalyptic" poems, however, though they have attracted most attention in Persia, constitute but a small fraction of the whole. Most of Ni'matu'lláh's verses illustrate the doctrine of *Waḥdatu'l-Wujúd* (Pantheism), while a certain proportion (in which again the Bábis see an allusion to their founder) use the favourite illustration of the "Point" (*Nuqta*), of which the circle is only a manifestation ; just as the letter *alif* is, in the world of calligraphy, a manifestation of the diacritical "point," which shares with the mathematical "point" the same title. A few specimens will suffice for the purpose of illustration.

(2)

پادشاه و گدا یک‌یست یک‌یست ' بی نوا و نوا یک‌یست یک‌یست '  
 دَرَمَنَدِیْم و دَرْد می نوشیم ' دَرْد و دَرْد و دوا یک‌یست یک‌یست '  
 جز یکی نیست در همه عالم ' دو مگو چون خدا یک‌یست یک‌یست '  
 آینه صد هزار می بینم ' روی آن جانفزا یک‌یست یک‌یست '  
 مبتلای بلای بالائیم ' مبتلا و بلا یک‌یست یک‌یست '  
 قطره و بحر و موج و جوهر چار ' بیشکی نزد ما یک‌یست یک‌یست '  
 نعمت الله یک‌یست در عالم '  
 طلبش کن بها یک‌یست یک‌یست '

"King and beggar are one, are one ; foodless and food are one, are one.  
 We are stricken with grief and drain the dregs ; dregs and sorrow and cure are one.

<sup>1</sup> Alluding to the miracle of Moses, when he drew forth his hand "white as snow."

<sup>2</sup> The famous sword of 'Alī ibn Abī Ṭālib.



In all the world there is naught but One; talk not of 'Two,' for God is One.

Mirrors a hundred thousand I see, but the face of that Giver of Life is one.

We are plagued with the plague of one tall and fair, but we the plagued and the plague are one.

Drop, wave and sea and the elements four without a doubt in our eyes are one.

Ni'matu'lláh is one in all the world : come, seek him out, he is one, is one."

(3)

نقطه در دائره نمود و نبود ' بلکه آن نقطه دائره بنمود '

نقطه در دَوَر دائره باشد ' نزد آن کس که دائره پیمود '

اوّل و آخرش بهر پیوست ' نقطه چون ختم دائره پیمود '

دائره چون تمام شد پرکار ' سر و پارا بهر نهاد آسود '

بیوجودیر بیوجود همه ' بیوجودیر ما و تو موجود '

همه عالم خیال او گفت ' باز دیدم خیال او او بود '

خوشر از گفتهای سید ما '

نعمت الله دگر سخن نشود '

"The Point appeared in the circle and was not ; nay, that Point produced the circle<sup>1</sup>.

The Point in its revolution becomes a circle in the eyes of him who measured the circle.

Its beginning and end joined together when the Point measured the completion of the circle.

When the circle was completed, the compass put its head and feet together and rested.

We are all without Being, without Being ; we are without Being and Thou art Existant.

I called the whole world His dream : I looked again, and lo, His dream was Himself.

Sweeter than the sayings of our Sayyid Ni'matu'lláh has heard no other words."

<sup>1</sup> Cf. l. 710 of the *Gulshan-i-Rds* (Whinfield's edition).

(4)

يك مسّی دان و اسما صد هزار<sup>۱</sup> يك وجود و صد هزارش اعتبار  
 صورتش جامست و معنی می بُود<sup>۲</sup> گرچه هر دو نزد ما يك شی بود  
 در دو می دان يك یکی و دو یکی<sup>۳</sup> نيك درياش كه گفتم نيكی  
 بپوجود او همه عالم عدم<sup>۴</sup> هر وجود و جود او عالم علم  
 عالم از بسط وجود عالم اوست<sup>۵</sup> هرچه می بینی ز جود عالم اوست  
 اوئی او ذاتی و مائی ما<sup>۶</sup> عارضی باشد فنا شو زين فنا  
 مائی عالم نقاب عالم است<sup>۷</sup> بلکه عالم خود حجاب عالم است  
 جاودانست اين حجاب ای جان من<sup>۸</sup> ای خليل الله من برهان من  
 حال عالم با تو میگویر تمام  
 تا بدانی حال عالم و السلام

"Know that the Named is one and the Names a hundred thousand,  
 That Being is one, but its aspects are a hundred thousand.  
 Its Form is the Glass, and its Meaning the Wine,  
 Although both are one substance in our eyes.  
 Perceive in two one unit and two units<sup>1</sup>;  
 Search it out well, for I have told you a good bit.  
 Without His Being all the world is non-existent,  
 Of His Being and Bounty the world is a sign.  
 The world arises from the diffusion of His universal Being;  
 Whatever thou seest is from His universal Bounty.  
 His Ipseity is essential, while our Ipseity  
 Is but casual: be annihilated, then, from this annihilation!  
 The Ipseity of the world is the veil of the world:  
 Nay, the world itself is the veil of the world.  
 This veil is eternal, O my soul,  
 O my Friend of God, and O my Proof!  
 I tell thee the state of the world in its entirety,  
 So that thou may'st know the state of the world, and so farewell!"

The lithographed edition of Ni'matu'lláh's poems contains approximately some 14,000 verses, including a number of quatrains, and from the following verse it would appear

<sup>1</sup> *I.e.* 1 × 2 = 2.

that his literary activities continued until he had reached a very advanced age:

نود و هفت سال عمر خوشی ' بنده را داد حق پابنده

"The Living and Eternal [God] hath vouchsafed to this servant ninety and seven years of pleasant life." ♦

## 2. *Qāsimu'l-Anwār.*

The next poet of this epoch who claims our attention was like the last a Sayyid and a mystic. The main facts concerning his life are thus summarized by Qāsimu'l-Anwār Rieu<sup>1</sup>. "He was born in Saráb (Saráw) in the district of Tabriz in 757/1356, and had for religious instructors Shaykh Šadru'd-Dīn Ardabílí, an ancestor of the Šafawís, and after him Shaykh Šadru'd-Dīn Yamaní, a disciple of Shaykh Awḥadu'd-Dīn Kirmání. After staying some time in Gílán he went to Khurásán and settled in Herát, where he lived during the reigns of Tímúr and Sháh-rukḥ. There disciples flocked to him in such numbers and he acquired so great an influence as to give umbrage to the sovereign. 'Abdu'r-Razzāq relates in the *Maṭla'u's-Sa'dayn* that in 830/1426-7, Sháh-rukḥ having been stabbed in the mosque of Herát by a certain Aḥmad-i-Lur<sup>2</sup>, Sayyid Qāsim was charged by Mírzá Báysunqur with having harboured the intended assassin, and was obliged to leave Herát<sup>3</sup> and repair to Samarqand, where he found a protector in Mírzá Ulugh Beg. He returned, however, some years later to Khurásán, and took up his abode in Kharjird, a town in the district of Jám, where he died in 837/1433-4."

The intimacy of Qāsimu'l-Anwār's relations with Shaykh Šadru'd-Dīn of Ardabíl, the ancestor of the Šafawí kings

<sup>1</sup> *Pers. Cr.*, pp. 635-637.

<sup>2</sup> See above pp. 365-366, where I have endeavoured to show that this attempt was instigated by the Hurúfí sect.

<sup>3</sup> A pretty but probably fictitious anecdote about this event is given by Ouseley in his *Notices of the Persian Poets* (London, 1846), pp. 101-103.

of Persia, is abundantly confirmed by an unpublished Persian work on the genealogy of that dynasty entitled *Silsilatü'n-Nasab-i-Şafawiyya*, of which I possess a manuscript from the library of the late Sir Albert Houtum Schindler. In this MS. (ff. 27<sup>b</sup>—28<sup>b</sup>) the poet is mentioned as one of the Shaykh's most enthusiastic disciples, and an account is given of the rigid discipline whereby he attained in the great Mosque of Ardabíl to that vision wherein he beheld himself distributing the light to his fellow-disciples, whereby he earned the title of *Qásimu'l-Anwár* ("the Apportioner of the Lights"). On the death of Shaykh Şaffí, the father of Shaykh Şadru'd-Dín, he composed the following verses<sup>1</sup>.

(1)  
 صدرِ ولایت که نقدِ شیخ صفتی است  
 قربِ نود سال بود رهبرِ این راه  
 جانِش بوقتِ رحیل عطسه زد و گفت  
 یا ملک الموت قد وصلتُ الی الله  
 حالتِ او را ملک چو دید عجب ماند  
 گفت که یا شیخ الف یرحمک الله  
 سوخته قاسمی ز فرقتِ خواجه  
 صبر کن اندر فراق صبرک الله

"The chief representative of saintship, who is actually Shaykh Şaffí, Was for nearly ninety years the guide on this road. His soul at the moment of its departure sneezed<sup>2</sup> and exclaimed, 'O Angel of Death, I have attained unto God!' When the Angel saw his condition he was amazed and cried, 'O Shaykh, a thousand times may God have mercy upon thee!' Thou art utterly consumed, O Qásimí, by separation from the Master; Be patient in separation: may God give thee patience!"

<sup>1</sup> These verses also occur in one of my MSS. of the poems of Qásimu'l-Anwár.

<sup>2</sup> For sneezing as a sign of life (here, apparently, of Eternal Life) see Sir J. G. Frazer's *Folk-lore in the Old Testament*, vol. i, pp. 6 and 9.

Jámí, in the notice which he consecrates to Qásimu' Anwár in the *Nafahátu'l-Uns*<sup>1</sup>, alludes to the suspicion which fell upon him in connection with the attempt on Sháh-rukh's life in 830/1426-7 and which led to his banishment, and also observe that opinions differed as to his character, but that most of his disciples with whom he was personally acquainted had abandoned the observances of Islám, for which they expressed contempt, and had adopted a kind of communism. There is therefore good reason to suspect that Qásimu'l Anwár was at any rate something of an antinomian, even if he had not some quasi-political relation with the Shi'ite partisans of the still uncrowned Şafawís, or with the still more irreconcilable Hurúf heretics.

• The literary work of Qásimu'l-Anwár consists of an unpublished *Diwán* of lyrical and some *mathnawí* poetry, of which I possess two good manuscripts, one dated 861/1456-7 only 24 years after the author's death. Several of these poems are in Turkish and others in some dialect of Persian. The poems are followed in this older manuscript by two treatises, written wholly or partly in prose, entitled respectively *Antsu'l-'Arifín* ("the Gnostics' Familiar") and the *Antsu'l-'Ashiqín* ("Lovers' Familiar"), or *Risála-i-Amáná* ("Treatise of the Trust"). There is also a poem beginning:

‘الا ای شاه بازِ قدسِ لاهوت’      ‘مقیّد مانده’ در دامِ ناسوت’

in which there is supposed to be a reference to Tímúr's death, though it is so vague as to be capable of application to any public calamity.

The poetry of Qásimu'l-Anwár, so far as a foreigner may venture to judge it, is only of average merit, and is generally of the same mystical character as that of Maghribí and other kindred poets. Of its general type the two following *ghazals* may serve as fair specimens.

<sup>1</sup> Ed. Nassau Lees, pp. 689-693.

(2)

ساقی ز کرم پُر کن آن جامِ مصفّرا  
 آن روحِ مقدّس را و آن جانِ معلّّرا  
 روزی که دهی جامی از بهر سو انجامی  
 یک جرعه تصدّق کن آن واعظِ رعنارا  
 خواهی که برقص آید ذرّاتِ جهان با تو  
 در رقص بر افشانی آن زلفِ چلیهارا  
 ناصح برّو و بنشین افسانه سخوان چندین  
 از سر نتوان برون آن علتِ سودارا  
 گفتی که ز خود کُمر شو تا راه بخود<sup>1</sup> یابی  
 تفسیر نمی دانم این رمزِ معمارا  
 هر بار که من مُردم صد جانِ دگر بُردم  
 احصا نتوان کردن اعجازِ مسیحارا  
 قاسم نشود عاشق هرگز بهوای خود  
 لیکن چه توان کردن آن مالکِ دلهارا

"Of thy favour, Cup-bearer, fill me up that clear and crystalline bowl,  
 That spirit of holy sanctity, that high and exalted soul!  
 What day thou givest a cup of wine to settle our whole affair  
 Bestow, I pray, of your charity a draught on yon Preacher rare!  
 Would'st thou that the motes of the universe may with thee in the  
 dance be whirled?"

Then toss aside in thy dance's stride thy tresses tangled and curled!  
 O chiding mentor, get thee hence: desist and cease thy strain,  
 For never thy windy talk can drive from our heads this passion and  
 pain.

'Lose thyself,' thou didst say, 'that thou to thyself the way may'st  
 gain!'

But this riddle dark and inscrutable I cannot solve or explain.

Whenever I cast my life away, a hundred I win in its place:

Who can limit the miracles of Christ and His healing grace?

Qásim ne'er of his own free will would play the lover's part,

But what can one do when the matter lies with the Lord of the Soul  
 and Heart?"

<sup>1</sup> One MS. has *بها* as a variant.

(8)

پیش از بنای خانقہ و دیرِ سومات،  
 ما با تو بوده‌ایم در اطوارِ کاینات،  
 اندر میان حکایتِ پیغمبر در گذشت،  
 چون با منی همیشه چه حاجت بمرسلات،  
 از ما خلافِ دوست نباید که با حبیب،  
 همراه بوده‌ایم در انواع واردات،  
 زنهار ذکرِ غیر دگر بر زبانِ مران،  
 صاحبِ دلان بغیر نکردند التفات،  
 هشیار شرط نیست که باشی که در طریق،  
 هر ذره از ذرایرِ گونند ساقیات،  
 زاهد مکن مبالغه با ما و این بدان،  
 بر جنسِ طیبین حلالست طیبیات،  
 قاسمِ خموش باش و عنانِ سخن بکش،  
 تا پیرِ عشق با تو بگوید ز باقیات

"Ere ever cloistered cell was built, or Somnath's ancient fane  
 We dwelt with Thee in every phase of life on Being's plane.  
 'Twixt us all talk of Messenger and Message<sup>1</sup> falls away:  
 What need of Messenger when Thou dost bide with me for aye?  
 Can I oppose the Loved One's will, when ever with the Friend  
 I hold communion sweet in moods and musings without end?  
 From mention of all 'others'<sup>2</sup> let thy tongue be cleansed and freed,  
 Since those in whom the Spirit works of 'others' take no heed.  
 Sober to tread the mystic Path no obligation's thine:  
 Each atom in the Universe intoxicates like wine.  
 O Zealot, press me not, I pray, in language harsh and rude,  
 For unto those of goodly kind allowed are all things good<sup>3</sup>.  
 O Qásim, silence! to the steed of speech apply the rein,  
 That Love's High Priest may speak of things that neither fade nor  
 wane<sup>4</sup>."

<sup>1</sup> I.e. presumably of Prophet and Revelation.

<sup>2</sup> I.e. other than God.

<sup>3</sup> *Qur'án*, xxiv, 26.

<sup>4</sup> *Qur'án*, xviii, 44.

The following ode is interesting as showing traces of Hurúfî ideas:

(4)

ستّة ایام گفت سبع سّموات  
 ثمّ علی العرش استواست نهاییات  
 حضرت حقرا عروش نا متناهیست  
 فاش بگویم عروش جملة ذرات  
 هر سر هر ذره مستویست باسمى  
 چون بشناسی رسی بنیل مرادات  
 هرچه که گویم فقیه گوید هی هی  
 هرچه که گوید فقیه گویم همیات  
 هرکه شراب خدا ز جام محمّد  
 نوش کند و ا رهد ز عشوه و طامات<sup>1</sup>  
 نعره مستی مزین که مست هوائی  
 غایت عمیا بود بهجیل مباهات  
 قاسمی و صحبت فقیه مقلّد  
 فاتحه خوانیم بهر دفع بلیات

"*In six days*' runs God's Word, while Seven  
 Marks the divisions of the Heaven.  
 Then at the last '*He mounts His Throne*'<sup>2</sup>;  
 Nay, Thrones, to which no limit's known.  
 Each mote's a Throne, to put it plain,  
 Where He in some new Name doth reign<sup>3</sup>:  
 Know this, and so to Truth attain!  
 'Fie, fie!' the zealot answers back  
 Whate'er I say. I cry 'Alack!'

<sup>1</sup> One MS. has *عشق طامات* ز

<sup>2</sup> That God created the heavens in six days and then ascended (or settled Himself) on His Throne is mentioned repeatedly in the *Qur'ân*, e.g. v, 52; x, 3; xxv, 60, etc. The number of the heavens, not mentioned in these verses, is given as *seven* in ii, 27 etc. The numbers 7, 14 and 28 have great significance in the Hurúfî doctrine.

<sup>3</sup> This is the characteristic pantheistic interpretation of the Hurúfîs.



'Who from the Prophet's cup drinks free  
 God's Wine, escapes calamity,  
 And over-boldness to dispense  
 With proper forms of reverence!'<sup>1</sup>  
 O drunk with fancies, cease to bawl,  
 Nor plague us with thy drunken brawl!  
 To glory in thine ignorance  
 Is but thy blindness to enhance.  
 O Qásimí, what canst thou find  
 In jurists blind with leaders blind?  
 Repeat a *Fātiḥa*<sup>2</sup>, I pray,  
 That so this plague may pass away!"

Although the traces of Ḥurúfī influence in this poem are unmistakeable, it cannot on such evidence alone be proved that Qásimu'l-Anwár was actually a member of that sect, though his association with an admitted disciple of Faḍlu'lláh of Astarábád and the suspicion which he thereby incurred<sup>3</sup> afford strong corroboration of this conjecture. But his saints and heroes were many, and we find in his poems encomiums of theologians like al-Ghazzálí, mystics like Shaykh Aḥmad-i-Jám, Báyzíd of Bisṭám, and Khwája 'Abdu'lláh Anṣarí, and theosophic poets like Shaykh Farídu'd-Dín 'Attár and Mawláná Jalálu'd-Dín Rúmí, whose works he bids his readers bind together in one volume:

دوئی بکذار و دربك جلد كن جميع<sup>4</sup> همه اقوال مولانا و عطار

It is indeed likely that one of his half-Turkish poems with the refrain *Chelebí, bizi unutma* ("O Chelebí, forget us not!") may be addressed to the "Chelebí Efendi," or hereditary superior of the Mawlawí or Mevleví order of *darwishes*, of Qonya in Asiatic Turkey. Of these Turkish or half-Turkish poems there are only two or three, nor are they of a high quality. The poems in some Persian dialect (probably that of Gilán) are more numerous and more

<sup>1</sup> I take these four lines to embody the orthodox objection to mystical antinomianism, while the succeeding lines embody the poet's dislike of the orthodox.

<sup>2</sup> The opening chapter of the *Qur'án*.

<sup>3</sup> See p. 366 *supra*.

interesting, though our knowledge of these dialects in their mediæval forms is insufficient as a rule to enable us fully to interpret them. The text of one, based on the two MSS., is here given as a specimen.

(5)

قبله' جانِ من توئی کیلِ فرشته رنگ و بوی'  
 ماهِ سپهرِ مکرمتِ سروِ ریاضِ آرزو'  
 کیل نه' فرشته' وز دل و جان سرشته'  
 کیل که ہو که هوا چنین حوروش و فرشته' هو'  
 می دل و دین تنی فدایِ خوا ببرا که وس خوشی'  
 قبله توئی کجا روم شهرِ شهر و کو بکو،  
 تی سر زلف مشکبو آنچه بمن کدن ز جور'  
 شرح دهر اگر بود با تو مجالِ مو بمو'  
 آینه را اگر رسد عکسِ جمالِ تو دمی'  
 کی رسد آنکه باشدش با تو همیشه رو برو'  
 دوش بعمزه گفتیم روز نما ترا بغیر'  
 نوبتِ دیگر از کرم قصه' دوش باز گو'  
 گفتیمش ای مرادِ جان وعده' وصل کرده'  
 گفت که آن حکایات و مطلب که آن بشو'  
 گفتیمش ای عزیزِ من خوار شدم ز عشقِ تو'  
 گفت که نا نه خوار بین کاور میره لاهو'  
 گفتیمش عاشقِ توام چیست دواى دردِ من'  
 گفت تو گوئی این سخن بی تو و وا بسر نشو'  
 قاسمی از فراق و غم گم شد و بیخبر ز خود'  
 گم شده' فراق را از کرم تو و وا و جو'

"Thou art the *Qibla* of my soul, O Gīl<sup>1</sup> with the colour and fragrance  
of an angel,  
The Moon of the Heaven of Nobility, the Cypress of the Gardens  
of Desire.

Thou art not a Gīl but an angel, compounded of heart and soul,  
How should any Gīl be thus Ḥūrī-like and of such angelic temper?  
May my heart and faith be thy sacrifice! 'Take them if thou wilt', for  
thou art very fair:

Thou art the *Qibla*: why should I wander from city to city, from  
street to street?

The tyranny which thy musky tresses have wrought upon me  
I will explain to thee hair by hair, if opportunity offers.  
If the reflection of thy beauty reaches the mirror for a moment  
How [much the more] should it reach him who is ever face to face  
with thee?

Last night thou didst signify to me by hints, 'Tomorrow I will not  
leave thee in sorrow'<sup>2</sup>:

Once again of thy clemency repeat the tale of yesterday!  
I said to her, 'O Desire of the Soul, thou didst give me a promise  
of union!'

She said, 'Seek not to recall those stories, for that has gone by!'  
I said to her, 'O my Dear, I have been brought low by thy love!'  
She said, 'No, regard not as low one who has spoken with me lip  
to lip'<sup>3</sup>!

I said, 'I am thy lover: what is the cure for my pain?'  
She said, 'Thou speakest this word being beside thyself, and it will  
yield no result'<sup>2</sup>.

Qāsimī, through separation and grief, is lost and heedless of himself:  
Of thy clemency seek to win back him who is lost in separation!"

<sup>1</sup> This term is applied to a native of the Caspian province of Gīlān. Rīdā-qulī Khān in his *Farhang-i-Anjuman-ā-ā-yi Nāṣiri* says (*s.v.*) that it is also pronounced *Gayl* (*Gīl*), in proof of which he cites the following quatrain by Qāsimu'l-Anwār in which it rhymes with *mayl* and *sayl*:

ای جانِ جهانِ جهانِ جانِ دلبرِ گیل،  
می دل همه روجِ دارتی دیمی میل،  
سیلابِ سرشکِ قاسم از ابرِ غمت،  
اندی بشو که ببرد گیلانا سیل،

<sup>2</sup> These words are entirely in dialect, and the sense given is only conjectural.

<sup>3</sup> Meaning doubtful.

That Qásimu'l-Anwár was familiar with Gílán and other regions bordering on the Caspian Sea is confirmed by other poems in which he mentions Ástará, Láhiján, Ardabíl and other places in that part of Persia. Further facts about him might undoubtedly be deduced from an attentive examination of his poems, but space only permits me to give two more extracts from them, both taken from his *mathnawí* poem the *Anísu'l-'Arifin*, in the prose preface to which he gives his full name as "Alí b. Nasír b. Hárún b. Abu'l-Qásim al-Husaynî at-Tabrízî, better known as Qásimî." The first extract is an allegory of the sinner who clings to his sin because it is sweet to him.

(8)

بود زنگی زاده بی دین و داد

غول غفلت داده عمرش را بباد

داشت در خم چند من دوشاب دُرْد

از قضا موشی دران افتاد و مُرد

موش را بگرفت و بیرون کرد زود

موش مشؤوم از حریصی مُرده بود

نزد قاضی رفت زنگی با ملال

موش را بگرفت و گفت از سوء حال

کرد هر دوشاب او حکمِ حرام

مرد قاضی در میانِ خاص و عام

ین سخن نشنید زنگی سقط

گفت قاضی را که کردی بس غلط

من چشیدم بود شیرینم بکام

چون بود شیرین چرا باشد حرام

و شدی دوشاب من تلخ آنکهی

من حرامش گفتمی بی شبهه

بود طبع زنگی وارون پلید  
 لا جرم در تلخ و شیرین عکس دید  
 ای چو روی زنگیان رویت سیاه  
 و تلخت آید طاعت و شیرین کنه  
 نفس را باطل بود شیرین بکام  
 تلخ باشد حق ولی هر طبع عام  
 چونکه رنجورند و صفرائی مزاج  
 یابد از شکر دهانشان طعم زاج  
 جمله دل بیچار دُئی سر بسر  
 زرد روی از آرزوی سیم و زر  
 ای بدام لذت دُئی اسیر  
 همچو موش از حرص شیرینی ممیر  
 طاعت حق کز چه تلخ آید ترا  
 داروی تلخست درد ترا دوا  
 تلخ دارو نافع آید عاقبت  
 خسته را بخشد شفا و عافیت

"A negro, lacking reason, faith and taste,  
 Whose life the demon Folly had laid waste  
 Had in a jar some treacle set aside,  
 And by mischance a mouse fell in and died.  
 He seized the mouse and plucked it out with speed—  
 That cursed mouse, whose death was caused by greed.  
 Then to the Qādī sped the unwilling wight,  
 Taking the mouse, and told of Fortune's spite.  
 The Judge before the folk, refined and rude,  
 Condemned the treacle as unfit for food.  
 The luckless negro scouted this award,  
 Saying, 'You make a great mistake, my Lord!  
 I tasted it, and found it sweet and good;  
 If sweet, it cannot be unfit for food.

Had this my treacle bitter been, then sure  
 Unlawful had I held it and impure.  
 The mind perverted of this black accursed  
 Bitter and sweet confounded and reversed.  
 Sin seemeth sweet and service sour, alack I  
 To thee whose face is as a negro's black.  
 To passion's palate falsehood seemeth sweet;  
 Bitter is truth to natures incomplete.  
 When men are sick and biliously inclined  
 The taste of sugar alum calls to mind.  
 Sick for this world all hearts, both young and old,  
 Jaundiced for love of silver and of gold.  
 O captive in the snare of worldly joys,  
 Perish not mouse-like for the sweet that cloy's I  
 Though bitter seems God's discipline to thee  
 This bitter drug is thy sure remedy.  
 This bitter drug will cause thine ill's surcease,  
 And give the patient healing, rest and peace."

The second extract is of greater interest, for it describes a meeting between Shaykh Ṣafīyyu'd-Dīn, the ancestor of the Ṣafawīs, who take their name from him, and the famous Shaykh Sa'dī of Shīrāz. Some independent corroboration of this interview, or at least of its possibility, is afforded by the previously-quoted *Silsilat-u'n-Nasab-i-Ṣafawīyya*<sup>1</sup>, which gives the date of Ṣafīyyu'd-Dīn's birth as "in the last days of the 'Abbāsīd Caliphs in A.H. 650" (A.D. 1252-3), at which time, the author adds, Shams-i-Tabrīz had been dead five years, Shaykh Muḥyi'd-Dīn ibnu'l-'Arabī twelve years, and Shaykh Najmu'd-Dīn Kubrā thirty-two years; while of eminent contemporary saints and poets, Jalālu'd-Dīn Rūmī died when he was twenty-two and Sa'dī when he was forty-one years of age. He was also contemporary with Amīr 'Abdu'llāh of Shīrāz, Shaykh Najību'd-Dīn Buzghūsh, 'Alā'u'd-Dīn Simnānī, and Maḥmūd Shabistari<sup>2</sup>. A page or two further on we read how Ṣafīyyu'd-Dīn went to Shīrāz to seek guidance from the above Shaykh Najību'd-Dīn Buzghūsh, but found on his arrival that this saintly personage

<sup>1</sup> See p. 474 *supra*. The passage here referred to occurs on f. 9 of the MS.

<sup>2</sup> See pp. 146-150 *supra*.



SAD

Add. 7468 (Brit. Mus.), f. 59

20000-01





had passed away. This, no doubt, is the occasion to which the following passage in the *Antsu'l-'Arifin* refers.

شیخ عالم آفتاب اولیا  
 د پیشوای دین صلی الاصلها  
 آنکه از وی کشت مشهور اردویل  
 وز جمالش کشت پُر نور اردویل  
 دل نواز طالبانِ جهان گداز  
 واقفِ اسرارِ شاهِ بی نیاز<sup>1</sup>  
 چون شهرِ شهره شیراز شد  
 شیخ سعدی شیخ را دمساز شد  
 شیرازا پرسید مردِ خُرده دان  
 کای منور از جمالت جسر و جان  
 در بیابانِ طلب مقصود چیست  
 این همه دردِ دلِ محدود چیست  
 از کمالِ همتِ خود پاک باز  
 قصه با شیخ سعدی گفت باز  
 چون شنید این قصه سرگردان بهاند  
 وز کمالِ همتش حیران بهاند  
 شیخ را گفت ای بهمنی بهره مند  
 وز کمالِ همتِ خود سو بلند  
 آن مقامی را که فرمودی نشان  
 مرغِ سعدی را نبودت آشان  
 در دلم شد زین سخن دردی مقیم  
 عاجزم در سَرِ این معنی عظیم

<sup>1</sup> The MS. has *شاهِ بهت نیاز* which I have ventured to emend as in the text.

لیکن ار کوئی من از دیوانِ خویش  
 کوهری چندی دهر از کانِ خویش  
 در جوابش گفت شیخ از عینِ درد  
 جانِ دها از غیرِ جانان است فرد  
 در دل از دیوانِ حق دارم بسی  
 نیستم پروای دیوانِ کسی  
 ما بدرِ او توّلّا کرده‌ایم  
 وز جهان و جانِ تبرّا کرده‌ایم  
 دل بدرِ دلبری دیوانه شد  
 وز خیالِ غیرِ او بیگانه شد  
 شیخ سعدی زین سخن بگريست زار  
 شیخ را گفت ای بزرگِ کامکار  
 کدوی دولت را بچوگانِ طلب  
 بُرده در حالِ میدانِ طرب  
 داری الحق ملکوت بی مُنتها  
 یرلغش الله یهدی من پشا

From this passage, which is hardly worth translating in full, we learn that, while at Shíráz, Shaykh Ṣafíyyu'd-Dín, whose reputation had made Ardabíl (or Ardawíl) famous, became acquainted with the great Sa'dí, who was so much impressed by his sanctity and holy enthusiasm that he offered to add to his *Díván* some poems in his praise. This offer, however, Ṣafíyyu'd-Dín declined, on the ground that he was too much preoccupied with "the Beloved" to concern himself with anything else; a refusal which evidently caused poor Sa'dí some chagrin, as he "wept bitterly," while paying tribute to the Shaykh's exalted motives.

Between the subjects of the last two biographies, who, if not very remarkable poets, had at least a certain character and individuality, and the great Jámí, in whom culminated

the literary talent of this period, there intervene a number of minor poets amongst whom it is difficult to make a selection, but of whom half a dozen or more deserve at least a brief mention. Little, as a rule, is known of their lives or personal characteristics, though most of them are noticed in the numerous biographical work<sup>1</sup> of the period, and for convenience they may best be arranged in chronological order, according to the dates of their death.

*Kātibī of Nīshāpūr.*

Kātibī of Nīshāpūr (or of Turshīz), who died in 838/1434-5, comes first in sequence and perhaps in merit. Mīr 'Alī Shīr Nawā'ī, in his *Majālisu'n-Nafā'is*, classes him amongst the poets who were living in his time but whom he had never had the honour of meeting, and writes of him :

“He was incomparable in his time, and introduced wonderful ideas into whatever kind of verse he attempted, especially his *qasīdas*, even inventing new artifices, which were entirely successful. So also his *mathnawīs*, such as ‘Love and Beauty’ (*Husn u 'Ishq*), ‘Regarded and Regarded’ (*Nāẓir u Manzūr*), ‘Bahrām and Gul-andām,’ which illustrate such artifices as the double metre (*dhu'l-baḥrayn*), the double rhyme (*dhu'l-qāfiyatayn*) and various kinds of word-plays<sup>1</sup>. His *Diwān* of *ghazals* (odes) and *qasīdas* (elegies) is, however, more celebrated and better. Towards the end of his life he attempted an imitation of the *Kḥamsa* (Quintet), in which he advanced great pretensions; probably for this reason he failed to complete it. In my humble opinion his poetical talent was such that had he enjoyed the patronage of a ruler, like our own most fortunate Sovereign, capable of appreciating good verse, and had his life endured longer, he would have captured the hearts of all with his effusions, but through his ill-fortune he did not survive into either of the two reigns here mentioned<sup>2</sup>.”

Mīr 'Alī Shīr then quotes a verse each from a *qasīda* and a *ghazal* of his, and finally the two following verses

<sup>1</sup> Dawlatshāh, however, implies that these were separate poems entitled *Majma'ul-Baḥrayn*, *Dhu'l-Qāfiyatayn*, and *Dah-nama-i-Tajnisdt*.

<sup>2</sup> Probably Sulṭān Abū Sa'īd and Abū'l-Ghāzī Ḥusayn are meant.

which Khwándamír<sup>1</sup> adduces as a proof that he perished in the outbreak of plague at Astarábád to which he alludes<sup>2</sup>:

ز آتشِ قهرِ وبا گردید نا گاهانِ خراب<sup>3</sup>  
 استرابادی که خاکش بود خوشبوتر ز مُشک<sup>4</sup>  
 اندرو از پیر و برنا هیچ کس باقی نماند<sup>5</sup>  
 آتش اندر بیشه چون افتد نه تر ماند نه خُشک<sup>6</sup>

"That Astarábád whose dust was more fragrant than musk  
 Was suddenly made desolate by the fiery wrath of the pestilence.  
 No one, old or young, survived therein :  
 When fire falls on the forest neither moist nor dry remains."

Dawlatsháh consecrates ten pages of his *Memoirs of the Poets*<sup>7</sup> to Kátibí, who, according to him, was born at a village between Turshíz and Nishápúr, whence he is sometimes called Turshízí and sometimes Nishápúrí. He learned the art of calligraphy from the poet Símí<sup>8</sup>, who, however, became jealous of him, so that he left Nishápúr for Herát. Finding his talent unappreciated at the court there, he went to Astarábád and Shírwán, where he attached himself for a time to Amír Shaykh Ibráhím, from whom he received large sums of money which he dissipated in a short while, so that he was reduced to the state of penury depicted in the following verses :

مطبخی را دی طلب کردم که بغرائی پزد<sup>9</sup>  
 تا شود زآن آش کارِ ما و مِهْمَانِ ساخته<sup>10</sup>  
 کُفت لحم و دنبه کُزِ یابِر که خواهد داد آرد<sup>11</sup>  
 گفتم آنکو آسیای چرخ کردن ساخته<sup>12</sup>

<sup>1</sup> *Ḥabíbú's-Siyar*, vol. iii, part 3, p. 149.

<sup>2</sup> These verses are also given by Dawlatsháh (pp. 389-390 of my edition), who merely says that he composed them "on the plague and the fierceness of the pestilence."

<sup>3</sup> Pp. 381-391 of my edition.

<sup>4</sup> Símí's life is given by Dawlatsháh, pp. 412-417.

"Yesterday I called my cook and bade him bake for me a pie  
That my guest's needs and mine own might eke be satisfied thereby.  
'If,' said he, 'I get the meat and get the fat, who'll give the meal?'  
'He,' I answered, 'who the millstone of the heavens made to wheel.'"

Kátibí next proceeded to Ádharbáyján, and composed a *qaṣida* in praise of the Turkmán ruler Iskandar ibn Qará Yúsuf. As this potentate failed to appreciate his efforts or to reward him for them, he wrote a very coarse lampoon on him and departed to Iṣfahán, where he seems to have undergone a kind of conversion at the hands of Šá'ínu'd-Dín Tarika, to have renounced the adulation of princes and attendance at courts, and to have adopted the outlook of the Šúfí mystics. Dawlatsháh<sup>1</sup> quotes one of his poems (also occurring, with two additional verses, in a manuscript of mine) which reflects this change of heart, but is more conspicuous for piety than for literary merit. From Iṣfahán he went to Rasht and thence once more to Astarábád, where, as we have seen, he died.

Jámí, a better judge than Dawlatsháh, is more guarded in his praise of Kátibí, of whom he says in the seventh chapter of his *Baháristán* that he had many original ideas which he expressed in an original way, but that his verse was unequal and uneven—"cats and camels" (*shutur gurba*). I possess a good manuscript of his *Diwán* (hitherto, so far as I know, unpublished) dated 923/1517 and containing nearly 3000 verses, odes, fragments and quatrains. As usual the fragments are the most personal, and therefore, from the biographical point of view, the most interesting, though unfortunately ignorance of the persons and circumstances to which they refer often render a full appreciation impossible. Of these fragments my MS. contains 105 (ff. 104<sup>b</sup>-115<sup>b</sup>), mostly consisting of only two verses, of which only two can be precisely dated. The first records the death by violence of Minúchihr Sháh in 825/1422, and the second the death of Mír 'Ádil Sháh in 827/1424. The following have been selected as presenting some special

<sup>1</sup> P. 384 of my edition.

feature of interest. The first is remarkable only on account of the ingenious rhyme and alliteration :

ای دل ار خواهی که باشی در ره عزت سوار  
 اسپ همت را بمیدان قناعت تاز تیز  
 تا شود واقف دلت از سر هر کاری که هست  
 نقد هستی سر بسر در پای اهل راز ریز  
 گر شود کمر جوهر جانت چو بیزی خاک فقر  
 مگذران زین رهگذر هر دل غبار و باز بیز  
 و ر بحق دانسته جای نشست و خاست را  
 خواه در ارمن نشین و خواه در ابخاز خیز

"O heart, if thou wouldst ride on the road of honour, swiftly gallop the steed of ambition into the arena of contentment.

That thy heart may become acquainted with the mystery of everything that is, cast the cash of thy being in full at the feet of the mystics.

If the substance of thy soul be diminished when thou sittest the dust of poverty, suffer not dust from this road [to settle] on thy heart, but sift again.

And if thou knowest rightly the occasions for sitting and rising<sup>1</sup>, sit if thou wilt in Armenia, or rise up if thou wilt in Abkház.

The alliterations *táz táz*, *ráz ríz*, *báz bíz*, and *Abkház khtáz* are very ingenious, though otherwise the lines are not remarkable. The reference in the following fragment may be to the poet Salmán of Sáwa himself<sup>2</sup>, or possibly to Kátib's contemporary 'Árif of Herát, who, as Mír 'Alí Shír tells us in his *Majálisu'n-Nafá'is*, was called by his admirers "the second Salmán."

آن قوم که در دعوی از جانب سلیمانند  
 در معرض شعر من از بهر چه می آیند  
 شعر من روشن دل آنگه سخن سلمان  
 من هیچ نمی گویم مردم همه بهنایند

<sup>1</sup> By the "rules of sitting and rising" the Persians understand the laws of etiquette.

<sup>2</sup> See pp. 260-271 *supra*.

"Those people who advance a claim on behalf of Salmán, why do they take objection to my verse?

The verse of me the illuminated and then Salmán's poetry...—I say nothing; all men can see [the difference for themselves]!"

In the following squib the Kamál referred to may be Kamál of Khujand, but is more probably Kátibí's contemporary Kamálu'd-Dín Ghiyáth al-Fársí of Shíráz<sup>1</sup>, while Khusraw and Ḥasan are presumably the two eminent poets of Dihlí already noticed<sup>2</sup>.

کو حسن معنی ز خسرو بُرد نتوان کرد منع  
ز آنکه استادست خسرو بلکه ز استادان زیاد  
ور معانی حسن را بُرد از دیوان کمال  
هیچ نتوان گفتن اورا دزد بر دزد اوقات

"If Ḥasan stole ideas from Khusraw, one cannot prevent him,  
For Khusraw is a master, nay, more than the masters!  
And if Kamál stole Ḥasan's ideas from his *Dīwān*  
One can say nothing to him: a thief has fallen on a thief!"

The two following pleasant quips, which help to explain Kátibí's unpopularity with his colleagues, are addressed to a contemporary poet named Badr ("Full Moon"). Dawlatsháh, who accords him a brief notice<sup>3</sup>, tells us that this Badr was for many years the principal poet of Shírwán, where, as we have seen, Kátibí established himself for a time. Dawlatsháh gives the first of the two following fragments as a specimen of the literary duels which took place between these two, and adds that though some critics prefer Badr's poetry to Kátibí's, the people of Samarkand hold a contrary opinion.

لقب کاتبی دارم ای بدر اما ' محمد رسید اسر از آسمان  
محمد مرا نام گشت و تو بدری ' بانگشت آن تو از هر درانم<sup>4</sup>

<sup>1</sup> See Dawlatsháh, pp. 418-420 of my edition.

<sup>2</sup> See pp. 108-110 *supra*.

<sup>3</sup> Pp. 377-378 of my edition.

<sup>4</sup> Dawlatsháh has the better variant: ' بانگشت سیاهات بر درانم '   
 "I will tear thee asunder with my index finger."

"I have the title Kátibí, O Badr, but Muḥammad is the name which came to me from heaven ;  
Muḥammad became my name, and thou art Badr ; with my finger  
I will tear thine asunder<sup>1</sup>."

دی بدرک بدوگرا گفت که نه 'شاعر'  
آنکز شعرا باشد انگیختنش باید  
گفتا که بهر شهری آویخته ام شعری  
شعر آنکه چنان کوید آویختنش باید

"Yesterday I said to the ill-conditioned little Badr, 'Thou art no poet !  
He who is of the poets, him should one encourage.'  
'In every city,' he replied, 'I have hung up<sup>2</sup> a poem':  
One who produces such poetry ought [himself] to be hung !"

The following, on the other hand, is a tribute to the skill shown by Abú Ishāq (Bushāq) of Shíráz in the gastro-nomic poems contained in his *Dívān-i-Aṭ'ima*:

شیخ 'شعاق دام نعمته' گور پخت او خیال اطعمه را  
سفره او فکند از نعمت هست بر خوان او صلا همه را

"Shaykh Bushāq (may his luxury endure!) dished up hot the idea of foods:

He spread a table of luxuries: all are invited to his table."

The following satire on a poet named Shams-i-'Alá is imitated, and indeed partly borrowed, from a well-known poem by 'Ubayd-i-Zákání<sup>4</sup>:

رفت آخر از جهان شمسِ علا ' آنکه که در شماری آمدی  
او برفت و ماند ازو دیوانِ شعر ' هر نهاندی کر بکاری آمدی

<sup>1</sup> The allusion is to the Prophet Muḥammad's miracle of cleaving the full moon (*Badr*) asunder with his finger. "Thine" means "thy name."

<sup>2</sup> Probably alludes to the common belief that the classical *Mu'allafāt* of the Arabs were so called because they were "suspended" on the door of the Ka'ba at Mecca. Badr means that he has produced a prize poem in every city.

<sup>3</sup> See pp. 344-351 *supra*.

<sup>4</sup> See pp. 230-257 *supra*.



"Shams-i-'Alā hath at length departed from the world, he who now and again used to be taken into account.

He hath departed and left behind him a *Diwān* of verse; even that would not be left if it were of any use!"

In the following he accuses the poet Sīmī<sup>1</sup>, who taught him calligraphy, of plagiarism:

میان شهر نیشاپور سیمی، چو اشعارِ ملیح کاتبی دید  
بمشهد رفت و بر نامِ خودش بست، نمک خورد و نمکدان را بدزدید

"When Sīmī saw the tasteful poems of Kātibī in the city of Nīshāpūr He went to Mashhad and produced them in his own name: he ate the salt and stole the salt-cellar!"

Here is another denunciation of plagiarists:

شاعر نباشد آنکو هنگامِ بیت گفتن  
ز اشعارِ استادان آرد خیال در هر  
هر خانه که او را از هشت کهنه سازند

مانند خانه نو نبود بنایش محکم

"He is no poet who, when he produces verses, brings together images from the poems of the masters;

No house which is made of old bricks stands on so firm a foundation as a new house."

Here is a gentle hint to one of his royal patrons to see that he gets his full allowance of wine at the banquet:

خسروا آنی که از بهر وقارِ مهرِ تو  
بُشتِ طاقِ لا مکان چون کُنبدِ گردونِ خمیت

<sup>1</sup> Dawlatshāh (pp. 412-417) consecrates an article to him, in which he mentions his migration from Nīshāpūr to Mashhad. Besides being a notable penman, poet and maker of acrostics, he was an expert in gilding, illumination, and all arts connected with books, and gave instruction in these subjects. He is said to have composed 3000 verses of poetry in one night. He had also so voracious an appetite that on one occasion he ate twelve maunds of food and fruit without suffering any evil effects.

نعمتِ ما نیست کمر از چویدِ سیارتِ ولی<sup>۱</sup>

مَی که می آرند همچون عمرِ بدخواهتِ گمست<sup>۱</sup>

"O Prince, thou art he on account of the weight of whose love the back of the arch of the Placeless is bowed even as the vault of Heaven!

Our share of favour is not lacking out of thy abounding liberality, but the wine they bring is of short measure, like the life of thine enemy."

Finally here is an epigram addressed to his pen:

فریاد ز دستِ خامه<sup>۱</sup> قیر اندود<sup>۱</sup>

کو رازِ دلمِ بدشمن و دوست نمود<sup>۱</sup>

گفتم که زبانش بپرِ کُنگ شود<sup>۱</sup>

ببریدم از آن فصیح‌تر کشت که بود<sup>۱</sup>

"Alack at the hands of my pitch-stained pen, which showed forth my secret to foe and friend!

I said, 'I will cut its tongue that it may become dumb': I did so, and it waxed more eloquent than before!"

There are references to other places, such as Sárí in Máẓandarán, and to other individuals whom I cannot identify, such as Khwāja Nizám, 'Abdu'r-Rahmán, a poet named Amín, and Shápúr, Jamshíd and Ardashír, who were perhaps Zoroastrians, since the first two of the three are mentioned in connection with wine. The last seems to have been a rebel against the king of Shírwán, who, having got him into his power, hesitated between killing and blinding him; whereon the poet advises the latter course in these verses:

شاهِا مَكشِ اردشیرِ سرِ گردانرا<sup>۱</sup>

هرچند شکستِ پایه<sup>۱</sup> شروانرا<sup>۱</sup>

گفتی کُشمش یا کُشمشِ مبلِ بهشمر<sup>۱</sup>

كُشتن نه نكوتِ كورِ كن شيطانرا<sup>۱</sup>

<sup>1</sup> The nibs of the reed-pen (*qalam*) are cut to make it write better.

"O king, do not kill the rebel Ardashír, although he hath broken the support of Shírwán :

Thou didst ask, 'Shall I kill him, or apply the needle to his eyes?'  
It is not good to kill ; blind the devil !"

*'Arifí of Herát.*

The next poet of whom something must be said is 'Arifí of Herát, whose best-known work is the mystical and allegorical poem properly entitled *Hál-náma* ("the Book of Ecstasy"), but more commonly known, from its subject, as *Gúy u Charwán* ("the Ball and the Polo-stick"), which was written in 842/1438-9 in the space of a fortnight, and for which the author received as a reward from his royal patron a horse and the sum of one thousand *dínars*<sup>1</sup>. As he was, according to his own statement, over fifty years old at the time, he must have been born about 791/1389, the year in which the great Háfiz died. His own death appears to have taken place in 853/1449.

As already mentioned<sup>2</sup>, he was called by his admirers "the second Salmán," partly because his style was deemed similar to that of the earlier poet, and partly, as Mír 'Alí Shír informs us in his *Majálisu'n-Nafá'is*, because both poets suffered from weak and inflamed eyes. This is proved in the case of 'Arifí by the following verse :

هر پلكِ سُرخِ دیده من داروی سفید

باشد بعینه نمكِ سوده هر كباب

"The white salve on the red lid of my eye is exactly like powdered salt on roast meat."

Though almost all the biographers (except the modern Riḍá-qulí Khán in his *Majma'u'l-Fuṣahá*) make mention of 'Arifí, the particulars which they give about him are very

<sup>1</sup> See Ricu's *Persian Catalogue*, pp. 639-640, and his *Persian Supplement*, p. 185.

<sup>2</sup> P. 490 *supra*.

meagre. His *Ĥál-náma*, which Jámí calls "one of his best poems," comprises only some 500 verses. It has not, I think, been printed, but I have looked at a pretty and fairly good manuscript of it in the Cambridge University Library<sup>1</sup>, transcribed in 952/1546, and found it, I regret to confess, laboured and insipid. The following passage, describing the king's polo-pony, includes some of the specimen verses given both by Jámí and Mír 'Alí Shír, and may therefore be assumed to be a favourable sample:

خورشید سربو ماه مسند<sup>2</sup> سلطان جهانیان محمد  
 شاهى كه چو بر گرفت چوكان<sup>3</sup> مه كوئى شد و سهر ميدان  
 آن لحظه كه پا بزین در آورد<sup>4</sup> گرد از كره زمین بر آورد  
 چون ابرش بادپا بر انگیخت<sup>5</sup> كوئى كه بباد آتش آمیخت  
 چوكانى شه كه در تگاپوى<sup>6</sup> از توسن چرخ میبرد كوى  
 در جستش ار نه سر کشیدی<sup>7</sup> بر كوى سهر بر دويدى  
 هر بار كه در عرق شدی عرق<sup>8</sup> باران بودى و در میان برق  
 بگریخته آذر از سیر او<sup>9</sup> آویخته صرصر از دُر او

"The King of the denizens of earth Muhammad<sup>2</sup>, whose throne is the sun and his cushion the moon,

That King for whom, when he lifts his polo-stick, the moon becomes the ball and heaven the playing-field.

At what time he throws his leg over the saddle he raises the dust from the terrestrial sphere.

When his spur excites his horse, thou wouldst say that fire mingled with wind.

When the King's polo-pony is at the gallop it snatches away the ball from the steed of heaven.

If he did not restrain it in its leaping, it would overshoot the goal of heaven.

When it is drenched in perspiration it is like rain with lightning in the midst.

Fire flies from its hoof, while the whirlwind clings to its tail."

<sup>1</sup> Add. 3750. See my *Camb. Pers. Cat.*, pp. 365-6.

<sup>2</sup> *I.e.* Prince Muhammad ibn Báyunsur. See Rieu's *Pers. Cat.* *loc. cit.*

The whole poem is filled with these ingenious and often far-fetched similes and metaphors drawn from the game of polo, but to most European readers they will seem tasteless and artificial, and the resulting product hardly worthy to be called poetry in the sense in which we understand the word.

Of the poets who died in the second half of the ninth century of the *hijra* (fifteenth of the Christian era) it is difficult to decide which are of sufficient importance to deserve mention in a work like this, until we come to the last and greatest of them, Jámí, whose claim to be regarded as one of the most notable poets of Persia is indisputable. That there is no lack of them, so far as numbers go, will be evident to anyone who consults the contemporary biographers. Thus Dawlatsháh gives notices of some two score of this period, while Mír 'Alí Shír Nawá'í in his *Majdlisu'n-Nafá'is* (composed in the Turkí language) mentions forty-six in the first chapter (*Majlis*) of his work, wherein he treats of those poets who were still living in his time, though he had never met them. Some of these poets are familiar by name to students of Persian literature, and most of them have produced graceful verses, but few if any attain a degree of excellence which would preserve their names from oblivion but for their association with princes and rulers who gloried not only in the quality but in the quantity of the men of letters who frequented their courts and enjoyed their patronage. Dawlatsháh, implicitly recognizing this fact, often makes a brief notice of some minor poet the peg on which to hang a much fuller account of his royal patron. Thus in his notice of Sháh Ni'matu'lláh, who really has claims to distinction as a mystic if not as a poet, he concludes by enumerating<sup>1</sup> the chief *Shaykhs*, men of learning, poets and artists who added lustre to the court of Sháh-ruk. Of the poets he mentions Shaykh Ádhari of Isfará'in (d. 866/1461-2), Bába Sawdá'í of Abíward (d. 853/1449-50),

<sup>1</sup> P. 340 of my edition.

Mawláná 'Alí Shiháb of Turshíz, Amír Sháhí of Sabzawár (d. 857/1453), Kátibí of Turshíz (d. 839/1435-6), and Nasímf, "the fame of whose writings and *diwáns*," he adds, "is celebrated throughout the habitable quarter of the world." "There were," he concludes, "four talented artists at the court of Sháh-rukḥ who in their own time had no peer, Khwája 'Abdu'l-Qádir of Marágha in the art of music and roundels (*adwār*), Yúsuf of Andakán in singing and minstrelsy, Ustád Qiwámu'd-Dín in geometry, design and architecture, and Mawláná Khalíl the painter, who was second only to Mání.<sup>1</sup>" Yet the verses of these poets, for the most part unpublished till this day and very rare even in manuscript, were probably but little known even in their own time outside Khurásán, and we may consider ourselves fortunate if we can individualize them by some spécial personal characteristic or incident in their lives, such as that Ádharí visited Sháh Ni'matu'lláh, became a mystic and renounced the flattery of kings, and made a journey to India<sup>2</sup>; or that Sháhí was a descendant of the Sarbadári rulers of Sabzawár and a Shí'a, which latter fact has won for him a long and laudatory notice in the *Majálisu'l-Mu'minín* ("Assemblies of true believers," i.e. Shí'ites) of Núru'lláh ibn Sayyid Sharíf al-Mar'ashí of Shúshtar<sup>3</sup>. "Scholars are agreed," says Dawlatsháh<sup>4</sup>, with his usual exaggeration, "that in the verse of Amír Sháhí are combined the ardour of Khusráw, the grace of Ḥasan, the delicacy of Kamál, and the clarity of Ḥáfiz." That he entertained no mean opinion of himself is shown by the following verses which he extemporized when assigned a lower place at the reception of some prince than that to which he considered himself entitled<sup>5</sup>:

<sup>1</sup> It is commonly believed by the Persians that Mání (Manes), the founder of Manichæanism, claimed that his skill in painting was the miraculous proof of his divine mission.

<sup>2</sup> See pp. 399-400 of my edition of Dawlatsháh.

<sup>3</sup> Composed about 993/1585. See Rieu's *Persian Cat.*, pp. 337-8.

<sup>4</sup> P. 426 of my edition.

<sup>5</sup> *Ibid.*, p. 427.

شاهِ مدارِ چرخِ فلک در هزار سال  
 چون من یگانه نتایید بصد هنر  
 کر زیرِ دستِ هر کس و ناکس نشانِ بهر  
 اینجا لطیفه‌ایست بدانم من اینقدر  
 بحریت مجلسِ تو در بحرِ بی‌خلاف  
 لؤلؤ بزیر باشد و خاشاک بر زیر

"O king, the revolution of heaven's wheel in a thousand years  
 Will not show forth one like me, unique in a hundred accomplishments.  
 If thou makest me to sit below everybody and nobody  
 Herein is a subtle point; so much I know.  
 Thy court is an ocean, and in the ocean, without dispute,  
 The pearl is at the bottom and the rubbish at the top."

What, again, is to be thought of such a verse as this of Qudsf of Herāt in which he alludes to the slobbering mouth with which he was afflicted as the result of some paralytic affection of the face?<sup>1</sup>

با وجودِ چنین دهن که مراست شعر گویر که آب از آن بچکد

"Notwithstanding such a mouth as I have  
 I utter verse from which water<sup>2</sup> drips."

Such ingenuities are very characteristic of the time and place of which we are speaking, and therefore deserve notice, but they do not constitute what we understand by poetry. The following passage from Dawlatshāh<sup>3</sup> gives a good idea of what the courts of these Tīmūrid princes were like.

"Now the auspicious birth of Prince Bāysunghur took place in the year 802/1399-1400. He possessed a perfect comeliness and favourable fortune and prosperity. Alike in talent and in the encouragement of talent he was famous throughout the world. Calligraphy and poetry were highly esteemed in his time, and scholars and men of talent, attracted by his renown, flocked from all regions and quarters to enter his service. It is said that forty calligraphers were busy copying in his library, of which scribes the chief was Mawlānā Ja'far of Tabriz.

<sup>1</sup> Cited by Mlr 'Alī Shīr Nawā'ī in his *Majālisu'n-Nafā'is*.

<sup>2</sup> *Ab* means water, but also lustre, temper (of steel), water (of diamonds), splendour, and the like.

<sup>3</sup> Pp. 350-351 of my edition.

# 500 POETS OF THE LATER TÍMÚRID PERIOD [BK III]

He showed favour to men of talent, loved poets, strove after refinement and luxury, and entertained witty courtiers and boon-companions. Of the kings of all times since Khusraw Parwíz<sup>1</sup> none lived so joyous and splendid a life as Báysunghur Sulţán. He composed and appreciated good verse both in Turkí and Persian, and wrote six different hands. This verse is by him :

كداى كوى تو شد بايسنغر ' كداى كوى خوبان پادشاهست

' Báysunghur hath become the beggar in thy street :

The king is the beggar in the street of the fair.'

"It is related that, in the time of Sulţán Báysunghur, Khwája Yúsuf of Andakán had no peer in song and minstrelsy throughout the Seven Climes. His notes, sweet as David's song, lacerated the soul, while his 'Royal Mode'<sup>2</sup> sprinkled salt on wounded hearts. On several occasions Sulţán Ibráhím the son of Sháh-rukh sent from Shíráz to ask for Khwája Yúsuf from Báysunghur Sulţán, who, however, raised difficulties. Finally he sent a hundred thousand *dínars* in cash in order that Mirzá Báysunghur might send Khwája Yúsuf for him, but Báysunghur answered his brother in this verse :

ما يوسف خود نمی فروشیم ' تو سیر سیاه خود نكه دار

' We will not sell our Yúsuf [Joseph] : keep thy black silver !'

"Between Ulugh Beg Kúrkán, Báysunghur Bahádur and Ibráhím Sulţán there passed many pleasant sayings and much correspondence which transcend the scope of this Memoir, but faithless Fortune and the cruel Sphere laid hands on the life of that joyous prince in the days of his youth, nor did the ministers of Fate and Destiny take pity on his immaturity. One night, by the decree of the Lord of lords, through excess of wine he was overwhelmed by the deep sleep of death, of which the inhabitants of Herát supposed apoplexy to be the cause.

گویند كه مرگ طرفه خوابهست ' آن خواب كران گرفت مارا

' They say that death is a strange sleep : that heavy sleep overtook us.'

"So the Prince, half-drunken, staggered to the bed of earth, whence he shall rise up bemused on the Resurrection Morning, with others drugged with the Wine of Death, to seek from the cup-bearers of '*and their Lord shall give them to drink pure wine*'<sup>3</sup> the purification of the

<sup>1</sup> The Sásánian, contemporary with the Prophet Muḥammad (seventh century after Christ).

<sup>2</sup> *Ahang-i-Khusrawdní*, the name of one of the modes or airs of Persian music.

<sup>3</sup> *Qur'án*, lxxvi, 21.



headache-healing wine of 'a full bumper'.<sup>1</sup> It is our firm hope that the All-Merciful Judge will overlook his sin, which naught but the dew of His Mercy can wash away. This tragic catastrophe of Báysunghur Sulṭán took place in the metropolis of Herát in the White Garden in the year 837/1433-4, his age being then thirty-five years. The poets who were attached to the service of Báysunghur Bahádur during the reign of Sháh-rukh Sulṭán were Bába Sawdái, Mawláná Yúsuḡ Amírí, Amír Sháhí of Sabzawár, Mawláná Káibí of Turshíz, and Amír Yamínu'd-Dín...The poets composed elegies on Sulṭán Báysunghur's death, but Amír Sháhí surpassed them all in this quatrain:

در ماتمِ تو دهر بسی شیون کرد

لاله همه خون دیده در دامن کرد

گل جیب قبای ارغوانی بدرید

قمری نمد سیاه در گردن کرد

'The age lamented much in mourning for thee; the red anemone poured forth all the blood of its eyes into its skirt;

The rose rent the collar of its crimson mantle; the dove clothed its neck in black felt.'

Dawlatsháh, in spite of all his faults, of which inaccuracy and an intolerable floridity of style are the worst, does succeed in depicting better than many contemporary historians and biographers the strange mixture of murder, drunkenness, love of Art and literary taste which characterized the courts of these Tímúrid princes, and it may not be amiss to add to the preceding extracts the portrait of one of the most accomplished of them, Ulugh Beg, with which he concludes his notice of the poet 'Iṣmat of Bukhárá, the master of Bisátí and Khayálí, and the contemporary of Rustam of Khúriyán, Ṭáhir of Abíward, and Barandaq of Bukhárá. After mentioning that 'Iṣmat died in 829/1425-6 he continues<sup>2</sup>:

"Now as to the late Sulṭán of blessed memory Ulugh Beg Kúrkán, he was learned, just, masterful and energetic, and attained a high degree in the science of Astronomy, while in Rhetoric he could split hairs. In his reign the status of men of learning reached its highest

<sup>1</sup> *Qur'án*, lxxviii, 34.

<sup>2</sup> Pp. 391 *et seqq.* of my edition.

zenith, and in his period the rank of scholars was at its greatest. In the science of Geometry he was an expositor of subtleties, and on questions of Cosmography an elucidator of the *Almagest*. Scholars and philosophers are agreed that in Islámic times, nay, from the days of [Alexander] 'the Two-horned' until now no monarch like unto Mírzá Ulugh Beg Kúrkán, in philosophy and science has ever sat on a royal throne. He had the most complete knowledge of the mathematical sciences, so that he recorded observations of the stars with the cooperation of the greatest scientists of his age, such as Qáqí-záda-i-Rúm<sup>1</sup> and Mawláná Ghiyáthu'd-Dín Jamshíd. These two great scholars, however, died before completing their work, and the Sultán, devoting all his energies to this task, completed the observations and produced the *Zij-i-Sultání*<sup>2</sup> ('Royal Almanac'), to which he himself prefixed an exordium. These tables are today in use and highly esteemed by philosophers, some of whom prefer them to the *Zij-i-Ilkhání* of Naşíru'd-Dín of Tús<sup>3</sup>.

"He further constructed a fine college in Samarqand, the like of which in beauty, rank and worth is not to be found throughout the seven climes, and in which at the present time more than a hundred students are domiciled and provided for. During the reign of his father Sháh-rukh he exercised absolute sway over Samarqand and Transoxiana....

"It is related that Mírzá Ulugh Beg's intelligence and power of memory were such that a record was kept of every animal which he overthrew in the chase, with the place and date of the hunting, recording the day, the locality, and the nature of the quarry. By chance this book was mislaid, and seek as they might they could not find it, so that the librarians were filled with apprehension. 'Be not troubled,' said Ulugh Beg, 'for I remember all these particulars from beginning to end.' So he summoned the scribes and repeated the dates and circumstances, all of which the scribes took down until the record was completed. After a while by chance the original record turned up. They collated the two copies, and found divergences only in four or five places.

"Many such marvels are related of the genius and intelligence of this prince. Thus the learned Shaykh Ádharí (the poet) relates as follows:

<sup>1</sup> His proper name was Şaláhu'd-Dín Músá.

<sup>2</sup> Concerning this important work, probably completed about 841/1437-8, see Rieu's *Persian Catalogue* and the references there given, especially to the partial text and translation published by Sédillot (Paris, 1847 and 1853).

<sup>3</sup> Rieu's *Pers. Cat.* pp. 454-5. Some account of Naşíru'd-Dín of Tús will be found in my *Lit. Hist. of Persia*, vol. ii, pp. 484-6.

"In the year 800/1397-8, when I was in Qarā-bāgh with my maternal uncle, who was story-teller to the great Amīr, the Lord of the Fortunate Conjunction, Tīmūr Kūrkān, I became attached to the service of Ulugh Beg Mīrzā in the days of his childhood, and for several years was that Prince's playmate in childish games and used to tell him tales and stories, while he, after the fashion of children, became familiar and intimate with me. In the year 852/1448-9, when the above-mentioned Prince conquered Khurāsān and halted at Isfarā'in, I arose, after the grey dawn of age had been kindled from the evening of youth<sup>1</sup>, and hastened to wait upon him. When he saw me from afar off in the garb of the religious mendicants and men of God, after saluting me and enquiring after my health, he said, "O *darwish*, thou seemest to be my ancient companion and friend. Art thou not the nephew of our story-teller?" I was amazed at the quick apprehension and clear memory of the King, and replied, that I was. He spoke of Qarā-bāgh, the wars in Georgia and the marvels of that country, while I answered to the best of my recollection."

\* Many similar instances are related of this Prince's keenness of memory, but more than this much exceeds the scope of these Memoirs."

A year after the meeting described above (in 853/1449-1450) the talented Ulugh Beg was murdered by his unnatural son 'Abdu'l-Latīf, who was himself murdered seven months later.

#### *Ḥusayn Wā'iz-i-Kāshifī.*

Almost all the literary achievements of the latest period treated in this volume centre round that great and liberal patron of the arts the Minister Mīr 'Alī Shīr Nawā'ī, as they culminate in the brilliant and many-sided poet Jāmī, with some account of whom we shall conclude. First, however, a few more words must be added about Mīr 'Alī Shīr and also about Ḥusayn Wā'iz-i-Kāshifī, agreeably to a promise given in the preceding chapter, where something was said about their more solid prose work. Of the latter a notice is given by Khwāndamīr in his *Ḥabībū's-Siyar*<sup>2</sup>, of which the substance

<sup>1</sup> The turning grey of black hair is often poetically described by the Persians as the dawn coming up out of the night.

<sup>2</sup> Bombay lith. ed. of 1273/1857, vol. iii, part 3, p. 341.

is as follows. His full name was Kamálu'd-Dín Husayn, and, as his title *Wá'iz* implies, he was by profession a preacher. He had a fine and melodious voice and a considerable knowledge of theology and traditions. Every Friday morning he used to preach in the *Dáru's-Siyádat-i-Sultánt* at Herát, and afterwards used to officiate in the Mosque of Mír 'Alí Shír. On Tuesday he used to preach in the Royal College, and on Wednesday at the tomb of Khwája Abu'l-Walíd Aḥmad. In the latter part of his life he also sometimes preached on Thursday in the chapel of Sultán Aḥmad Mírzá. He was skilled in astronomy as well as in the art of literary composition, and could hold his own with his compeers in other branches of learning. His son Fakhru'd-Dín 'Alí, who succeeded him as a preacher, was something of a poet and composed the romantic *mathnewi* known as *Mahmúd and Ayás*. The father, however, does not seem to have written poetry, but preferred to display his skill in fine writing, chiefly in the well-known *Anwár-i-Suhaylí*, or "Lights of Canopus." This florid and verbose rendering of the famous Book of Kalíla and Dimna, thanks to the reputation which it enjoys in India, has attracted an undue amount of attention amongst English students of Persian: it was for many years one of the text-books prescribed for candidates for the India Civil Service, and is one of the lengthiest Persian texts which ever issued from an English printing-press<sup>1</sup>. The way in which this wordy and bombastic writer has embroidered and expanded not only the original Arabic version of Ibnu'l-Muqaffa', but even the earlier Persian version, may be appreciated by the English reader who will refer to vol. ii of my *Literary History of Persia*, pp. 350-353. The other works of Husayn *Wá'iz* have been already mentioned<sup>2</sup>, except an epistolary manual entitled *Makhsanu'l-Inshá* which I have not seen. He died in 910/1504-5, nineteen years before Khwándamír's notice of his life was written.

<sup>1</sup> Messrs Austin of Hertford, 1805.

<sup>2</sup> Pp. 441, 442 *supra*.

*Mír 'Alí Shír Nawá'í.*

The importance and influence of Mír 'Alí Shír, both as a writer and a patron of literary men, was, as pointed out in the last chapter, immense, and he may without exaggeration be described as the Mæccenas of his time and country. He was the friend and patron of Jámí, who dedicated many of his works to him, and on whose death in 898/1492 he composed an elegy of which Khwándamír quotes the opening lines, and his name occurs in connection with a large proportion of the scholars and poets noticed by the last-named writer in the section which he devotes in the *Iḥabibu's-Siyar*<sup>1</sup> to the men of letters of Sulṭán Ḥusayn's time. Bábur, who is much more critical and much less addicted to indiscriminate praise than biographers like Dawlatsháh and Khwándamír, speaks in the highest terms of Mír 'Alí Shír, and says that he knows of no such generous and successful patron of talent. Apart from the numerous writers and poets whom he encouraged and patronized, the painters Bihzád and Sháh Muẓaffar and the incomparable musicians Qul-Muḥammad, Shaykhí Ná'í and Ḥusayn 'Údí owed their success to him. He himself was a successful musician, composer and painter, and unrivalled as a poet in the Turkí language, in which he produced four *Díváns* of lyric poetry and six long *mathnavís*, five in imitation of Nizámí's *Khamṣa* ("Quintet"), and one in imitation of 'Aṭṭár's *Mantiqut-Tayr* ("Speech of the Birds") entitled *Lisánu't-Tayr* ("the Language of the Birds"). In Persian poetry, which he wrote under the pen-name of Fání, he was, according to Bábur, less successful, for though some of his verses were not bad, most were weak and poor. His prosody also was lacking in accuracy, and in the treatise entitled *Mizánu'l-Awzán* ("the Measure of Metres") which he wrote on that subject Bábur asserts

<sup>1</sup> Bombay lith. ed. of 1273/1857, vol. iii, part 3, pp. 334-351.

<sup>2</sup> *Bábur-náma*, ed. Ilminsky, pp. 213-214 (= Pavet de Courteille's French translation, vol. i, pp. 382-385).

that he made erroneous statements about four of the twenty-four quatrain-metres which he discussed.

It is on his Turkish rather than on his Persian poetry, therefore, that Mīr 'Alī Shīr's claims to literary fame are based, though his munificent patronage of all literature and art entitles him to honourable mention in any history of Persian literature. Such as desire further particulars of his life and work will find them in the admirable monograph published by M. Belin in the *Journal Asiatique* for 1861 under the title of *Notice biographique et littéraire sur Mir Ali-Chir Névdii, suivie d'extraits tirés des œuvres du même auteur*<sup>1</sup>. He was born at Herāt in 844/1440-1 and died and was buried there on the 12th of Jumāda ii, 906 (January 3, 1501). His life, for a statesman in so troublous a land and time, was singularly peaceful, and throughout it he enjoyed the friendship and confidence of Sulṭān Abu'l-Ghāzī Ḥusayn, his school-fellow in childhood and his sovereign in maturer age<sup>2</sup>. For public life and political power he cared little, and would willingly have renounced them in favour of spiritual contemplation and literary leisure, nor did he ever take to himself a wife. He was even admitted by the illustrious Jāmī into the Naqshbandī order of *darwishes*<sup>3</sup>. His zeal for good works was unflagging, and he is stated to have founded, or restored, and endowed no fewer than 370 mosques, colleges, rest-houses and other pious and charitable institutions in Khurāsān alone. He was a prolific writer, and Belin<sup>4</sup> enumerates 29 of his works, composed at various dates between the accession of Sulṭān Ḥusayn and his death. The latest of these was his *Muḥd̲kamatu'l-Lughatayn*, or "Judgement between the two Languages," in which he endeavours to establish the superiority of the Turkī over the Persian tongue. This was written in 905/1499-1500, only the year before his death.

<sup>1</sup> Also published separately as a pamphlet of 158 pages.

<sup>2</sup> He succeeded to the throne of Herāt on the death of Abū Sa'īd in Ramaḍān 873 (March-April, 1469).

<sup>3</sup> Belin, *op. cit.*, p. 19.

<sup>4</sup> *Ibid.*, pp. 59-64.

*Jāmī.*

Mullā Nūru'd-Dīn 'Abdu'r-Rahmān Jāmī, who was born at the little town of Jām in Khurāsān on Sha'bān 23, 817 (November 7, 1414), and died at Herāt on

Jāmī

Muḥarram 18, 898 (November 9, 1492), was one of the most remarkable geniuses whom Persia ever produced, for he was at once a great poet, a great scholar, and a great mystic. Besides his poetry, which, apart from minor productions, consisted of three *Diwāns* of lyrical poetry and seven romantic or didactic *mathnawīs*, he wrote on the exegesis of the *Qur'ān*, the evidence of the Divine Mission of the Prophet Muḥammad, traditions, lives of the Saints, Mysticism, Arabic grammar, Rhyme, Prosody, Music, acrostics (*mu'ammā*) and other matters. In the *Tuḥfa-i-Sāmī* forty-six of his works are enumerated, and I do not think this list is exhaustive. He was held in the highest honour by his contemporaries, not only by his fellow-countrymen, but, as we have seen<sup>1</sup>, even by the Ottoman Sultān, who vainly endeavoured to induce him to visit his court. By his most illustrious contemporaries he was regarded as so eminent as to be beyond praise and so well

High esteem in which Jāmī was held by Bābur

known as to need no detailed biography. Thus Bābur<sup>2</sup>, after observing that "in exoteric and esoteric learning there was none equal to him in that time," says that he is "too exalted for there to be any need for praising him," and that he only introduces his name "for luck and for a blessing." Sām Mīrzā, the son of Shāh Isma'īl the Ṣafawī, places him first in the fifth section (*Ṣaḥīfa*) of his *Tuḥfa-i-Sāmī*<sup>3</sup>, and says "by reason of the extreme elevation of his genius...there is no need to describe his condition or set forth any account of him, since the rays of his virtues have reached from the East to the uttermost parts of the

— by Sām Mīrzā

<sup>1</sup> See pp. 422-3 *supra*.

<sup>2</sup> *Bābur-nāma* (ed. Ilminsky), pp. 222-223.

<sup>3</sup> Cambridge MS. Or. 648, pp. 93-100.

West, while the bountiful table of his excellencies is spread from shore to shore." Dawlatsháh, who puts him

— by Dawlatsháh

first, before Mír 'Alí Shír, in the concluding section of his *Memoirs*<sup>1</sup>, which deals with living

contemporary poets, speaks in a similar strain. Mír 'Alí Shír, besides the brief notice of him at the beginning of his

— by Mír 'Alí Shír

*Majálisu'n-Nafá'idis*, has devoted an entire work, the *Khamsatu'l-Mutahayyirín* ("Quintet of the Astonished") to his praises. This work, fully

described by Belin<sup>2</sup>, is so entitled because it is divided into five parts, a preface, three chapters and an epilogue, which treat respectively (1) of the origin, birth and life of Jámí, and of the author's acquaintance with him; (2) of events and conversations between the author and Jámí indicating the degree of their intimacy; (3) of the correspondence between them preserved in Jámí's works; (4) of the works composed by Jámí at the author's suggestion and instigation; (5) of the books and treatises read by the author under Jámí's direction, with an account of his death and funeral, which was celebrated with extraordinary pomp, and attended by many members of the Royal Family, noblemen, divines and

Biography by 'Abdu'l-Ghafúr of Lár

scholars, besides a vast concourse of the common people. But the most valuable biography

of him is probably that written by his most eminent disciple, 'Abdu'l-Ghafúr of Lár, who died on Sha'bán 5, 912 (December 21, 1506) and was buried beside his master<sup>3</sup>.

All the essential facts of Jámí's life, however, are given in the excellent *Biographical Sketch* (pp. 1-20) prefixed by Captain Nassau Lees to his edition of the *Nafahatu'l-Uns*<sup>4</sup>, a sketch only marred by a violent and uncalled-for attack on Mysticism. The details are far fuller and better vouched for than, for instance, in the case of Háfiz. Jámí himself

<sup>1</sup> Pp. 483 et seqq. of my edition.

<sup>2</sup> *Op. cit.*, pp. 101-158.

<sup>3</sup> Rieu's *Persian Catalogue*, pp. 350-1.

<sup>4</sup> Published at Calcutta in 1859.



کلاه لاخو زوان بیوک  
 هرز که می شمع زدن می شمع  
 مثل موسی شاد می شمع  
 جامه بر قیطان می شمع  
 از همه پیش می دیدم از آزار  
 ساختن با تو خوشی می بیند  
 بین که چون که کاه و عروزا  
 کس چه داند که تا جاده آید  
 نبود از نصف اولین کمتر  
 ساندم که کنگ عزیمت پیر  
 این قلعه که کنگ شد کافی آ  
 خامه را حکم است از رسید

See p. 509  
 of the text.

خداوند سحره فرعونیان از شرشده شدن بواسطه انانک	بیش فرعونیان زنا سر	کاه و نیگا با عصا و کلاه
بصورت موسی علیه السلام بر آوردی و سحر کی کردی	ما تم غرق جورد جیوریل	هر چه دیدی زوی فلان کن
زنجنت موسی زده خاک کن	کای کو کار از بین تیر کردار	که همه زده اند و وی زند
بعد از مخالفان نه سزاست	این تشنه از غداوت خاست	اغذاز کردن از اقتصاد این دفرناز
بر همین مقدار	جمع اگر باز گذرد زستیز	چون بدینجا رسید بشکست
	ورنه آنرا که خاطر صافی است	بر ساقم عطف این نامد
	چون توبش بماد غدا رسید	هر که کن هر وقت بین
	ختم شد و السلام و لا کلام	میرین حرف این چیست کلام
دام الکتاب تا غلوه هو الفیور عبد الرحمن الجاری عفی عنه		

JAMI'S AUTOGRAPH DATED A.H. 890 A.D. 1485

کایالیس کنه یزدک  
 ز آل فرعون بودا سحره  
 چو بر صورت ککلم الله  
 سر بتلید وی بر آوردی  
 نشد آن سحره هلاک غرق  
 دی بدین مکریت جرات زنده  
 هر که بر صورت کزیده است  
 آن کار محفل و سستی خیزد  
 بود در دل جنان کاین دفتر  
 یک خام زنجیش پیوست  
 دهم از سر تراش آن خامه  
 داشت جملی چرخ برین

19 face p. 505



has recorded the date of his birth and the double reason for which he adopted the pen-name by which he is known, and he has also recorded the dates when most of his poems and other works were composed, for the most part during the last fourteen or fifteen years of his long life. These dates, as well as the texts of the poems, rest on an unusually firm foundation, for there exists at St Petersburg, in the *Institut des Langues Orientales du Ministère des Affaires Étrangères*, an autograph manuscript of the poet's *Kulliyât*, or Complete Works, which has been described in great detail by the late Baron Victor Rosen<sup>1</sup>, and which has finally settled several doubtful points of chronology. For further details of his life and character there is no lack of contemporary evidence. Even as a boy he showed remarkable quickness and ability, and, as he grew older and pursued his studies under more famous masters, he rapidly assimilated such knowledge as they were able to impart, and often finished by being able to confute them in argument. Of his scholarship Nassau Lees writes as follows :

"Considering Jâmi, not as a poet, but simply as a scholar, it cannot be denied that he was a man of remarkable genius and great erudition ; and it is to be regretted that he does not seem to have been free from self-conceit, supercilious hauteur, and contempt for the *littérati* of his day, so commonly the characteristic of the votaries of his peculiar philosophy. He was extremely reluctant to admit that he was indebted to any of his masters for his acquirements. 'I have found,' said he, 'no master with whom I have read superior to myself. On the contrary I have invariably found that in argument I could defeat them all. I acknowledge, therefore, the obligations of a pupil to his master to none of them ; for if I am a pupil of anyone it is of my own father, who taught me the language.'"

More pleasing, though possibly due to the same motives was his refusal to flatter or humble himself before the rich and powerful, a rare virtue amongst the poets of that day, which led his biographer 'Alî the son of Ḥusayn *Wâ'iẓ al-Kâshif* to

<sup>1</sup> *Collections Scientifiques de l'Institut etc. Les Manuscrits Persans*, pp. 215-259.

remark that to no one more than Jámí did the following lines of Nizámí apply<sup>1</sup>:

چون بعد جوانی از بر تو ' بدر گس نرفتم از در تو  
همه را بر درم فرستادی ' من نهی خواستم تو میدادی

"Since in my youth I ne'er forsook Thy gate  
To seek elsewhere the favours of the great,  
Thou in return didst send them all to me:  
I sought it not; it was a boon from Thee."

To his spiritual teachers, on the other hand, and to those who guided him in the mystic's path Jámí showed the greatest veneration and rendered the most ungrudging homage; a fact abundantly illustrated by Nassau Lees in his *Biographical Sketch*<sup>2</sup>.

But though, or perhaps because, he refused to flatter or fawn on the great, few Persian poets have enjoyed during their lives such profound and widespread respect, or have lived so long without being exposed to such disagreeable experiences or discouraging vicissitudes of fortune as fell to the lot of even the greatest of them, such as Firdawsí, Násir-i-Khusraw, Anwarí, Sa'di or Háfiz. The only unpleasant incident recorded as having befallen Jámí, and one from which he easily and speedily extricated himself, occurred at Baghdád when he was returning from the Pilgrimage in 877-8/1472<sup>3</sup>. A garbled citation from one of his poems, the *Silsilatü'dh-Dhahab*, or "Chain of Gold," was employed by some ill-disposed persons to convict him of hostility to the House of 'Alí, in spite of a remarkable poem<sup>4</sup> in praise of al-Ḥusayn, 'Alí's son, which he had composed a little while before when he visited the scene of his martyrdom at Karbalá. In a crowded meeting presided over by the chief doctors of Baghdád, Jámí easily succeeded in refuting the accusation and turning the tables on his detractors, adding that "if he had any fears at all in writing

<sup>1</sup> Nassau Lees's *Biographical Sketch*, p. 5.

<sup>2</sup> Pp. 5-11.

<sup>3</sup> *Ibid.*, pp. 12-15.

<sup>4</sup> *Ibid.*, p. 12.

this book they were that...the people of Khurásán might accuse him of Shí'a tendencies, but that it never occurred to him to imagine that on account of it he should fall into trouble at the hands of the Shí'a." The incident, however, rankled in his mind, and is commemorated in a rather bitter poem beginning<sup>1</sup>:

بکشای ساقیا بلبِ شط سرِ سیوی  
وز خاطرِ کدورتِ بغدادیان بشوی  
مهرم بلب نه از قدح می که هیچ کس  
ز ابنای این دیار نیرزد بگفت و گوی  
از ناکسان وفا و مروت طمع مدار  
از طبع دیو خاصیت آدمی مجوی

"O cupbearer, unseal the [wine-]jar by the brink of the Shaḡḡ, and wash from my memory the unpleasantness of the Baghdádís. Seal my lips with the wine-cup, for not one of the people of this land is worth discussion.

Expect not faithfulness or generosity from the unworthy; seek not for the virtues of men from the disposition of devils."

Notwithstanding his piety and mysticism, Jámí had a sharp tongue and was ready at repartee. Thus on one occasion he was repeating with fervour the line:

بسکه در جانِ فکر و چشمِ بیدارم توئی  
هر که پیدا میشود از دور پندارم توئی

"So constantly art thou in my stricken soul and sleepless eye  
That whosoever should appear from afar, I should think that it was thou."

An irreverent bystander interrupted him with the question, "Suppose it were an ass?" "I should think that it was thou," replied Jámí.<sup>2</sup>

<sup>1</sup> Nassau Lees, *op. cit.*, pp. 14-15.

<sup>2</sup> The *Shaḡḡ'l-'Arab* is the name given to the united streams of the Tigris and Euphrates

<sup>3</sup> *Ibid.*, p. 19.

On another occasion Jámí composed the following verses on a contemporary poet named Ságharí who had accused his fellow-poets of plagiarizing his ideas :

ساغری میگفت دزدانِ معانی بُرده‌اند  
 هر کجا در شعرِ من يك معنى خوش دیده‌اند  
 دیدم اکثر شعرهایش را یکی معنى نداشت  
 راست میگفت آنکه معنیهایش را دزدیده‌اند

"Ságharí was saying, 'Wherever the plagiarists have seen a fine idea in my poetry they have stolen it.'

I have noticed that most of his poems are devoid of ideas: whoever said that the ideas had been stolen spoke the truth."

When Ságharí angrily reproached Jámí for this verse, he said, "It is not my fault. What I wrote was *shá'irí* ('a certain poet,' شاعری), not *Ságharí* (ساغری), but some mischief-maker has altered the dots over the letters to annoy you<sup>1</sup>."

Amongst the chronograms which commemorate the date of Jámí's death the two best known are وَمَنْ دَخَلَ كَان آمِنًا (*Qur'án*, iii, 91: 6 + 40 + 50 + 4 + 600 + 30 + 5 + 20 + 1 + 50 + 1 + 40 + 50 + 1 = 898) "And whosoever entereth it is safe"; and دود از خراسان بر آمد, "Smoke [of the heart, i.e. sighs] came up [or 'was subtracted'] from *Khurásán*." *Khurásán* gives 600 + 200 + 1 + 60 + 1 + 50 = 912; smoke (*dūd*) gives 4 + 6 + 4 = 14; 912 - 14 = 898.

We pass now to a consideration of Jámí's numerous works, which fall primarily into two categories, prose and poetry. Of his chief prose works, the *Nafahātu'l-Uns* (Biographies of Šúfí saints, composed in 883/1478), the *Shawáhidu'n-Nubuwwat* ("Evidences of Prophethood," composed in 885/1480), the commentary on 'Iráqí's *Lama'át* (known as *Ashí'atu'l-Lama'át*, composed in 886/1481), and the *Lawá'ih* ("Flashes") mention has been already

Jámí's  
prose works

Contents of the  
*Shawáhidu'n-  
Nubuwwat*

<sup>1</sup> Nassau Lees, *op. cit.*, p. 19.

made. Of these the second only, so far as I know, remains unpublished. I possess a fine old manuscript of it, on which the following table of contents is based.

Preface (*Muqaddama*). On the meaning of *Nabi* (Prophet) and *Rasul* (Apostle), and other matter connected therewith.

First chapter (*Rukn*). On the signs and evidences which preceded the birth of His Holiness the Prophet.

Second chapter. Setting forth what took place from the time of his birth until [the beginning of] his mission.

Third chapter. Setting forth what took place from [the beginning of] his mission until the Flight.

Fourth chapter. Setting forth what took place from the Flight until his death.

Fifth chapter. Setting forth what has, or is known to have, no special connection with any one of these periods, and that whereof the significance became apparent only after his death.

Sixth chapter. Setting forth the signs and evidences which became apparent through his Noble Companions and the Imāms of his House (may God be well pleased with them!).

Seventh chapter. Setting forth the evidences which were manifested through the Followers [of the Companions] and the Followers of the Followers, down to the generation of the [first] Ṣūfīs<sup>1</sup>.

Conclusion (*Khatima*). On the punishment of his enemies.

This book is written in a very simple style, and would, if published, constitute an admirable introduction to the beliefs of the Muslims about their Prophet.

Three other mystical works which I have not had an opportunity of reading are the *Lawāmi'* ("Gleams"), a Commentary on the celebrated *Fuṣūṣu'l-Ḥikam* of the great

<sup>1</sup> On this classification (Companions; Followers; Followers of the Followers; Ṣūfīs) compare the *Najāhdu'l-Uns* (ed. Nassau Lees), p. 31.

mystic Shaykh Muḥyi'd-Dīn ibnu'l-'Arabī (composed in 896/1491), and a Commentary on the *Nuṣūṣ* of his disciple Shaykh Ṣadru'd-Dīn al-Qunyawī. This is entitled *Naqdū'n-Nuṣūṣ*, and is one of Jámī's earliest works, for it was composed in 863/1458-59.

Of Jámī's minor works I have noted some two dozen, included by Sám Mírzá in the list of forty-six which he gives in his *Tuhfa-i-Sámi*, but this latter number is more than doubled by the *Mirātu'l-Khayal*<sup>1</sup>, which states that Jámī left behind him some ninety works. These minor works include commentaries on portions of the *Qur'án*, e.g. the *Súratu'l-Fātiḥa*; commentaries on Forty Traditions and on the Traditions of Abū Dharr; theological tracts on the Divine Unity (*Risálat-i-Tahkíliyya* and *Lá iláha illa 'lláh*), the Rites of the "Pilgrimage" (*Manásik-i-Ḥajj*) and the like; monographs on the lives or sayings of various eminent mystics, such as Jalálu'd-Dīn Rúmī, Khwája Pársá and 'Abdu'lláh Anṣarí; tracts on Ṣúfi ethics and practice (e.g. the *Tartq-i-Ṣúfiyán* and *Tahqíq-i-Madhhab-i-Ṣúfiyán*); and commentaries on Arabic and Persian mystical verses, such as the *Tá'iyya* and *Mímiyya* (or *Khamriyya*) of 'Umar ibnu'l-Fárid, the opening verses of the *Mathnawí* (also known as the *Nay-náma*, or "Reed-book" from its subject), a couplet of Amír Khusraw of Dihlí, and a commentary of some of his own quatrains. Besides all these Jámī wrote treatises on prosody, rhyme<sup>2</sup> and music, a commentary on the *Miftáhu'l-Ghayb*, and another for his son Diyá'u'd-Dīn<sup>3</sup> on the well-known Arabic grammar of Ibnu'l-Ḥájjib known as the *Káfiya*. There is also a collection of Jámī's letters (*Munshá'át*), and five treatises on the *Mu'ammá*, or Acrostic, which was so popular at this period.

<sup>1</sup> Cited by Nassau Lees, *loc. cit.*, p. 19.

<sup>2</sup> Published by Blochmann at the end of his *Persian Prosody* (Calcutta, 1872).

<sup>3</sup> This book, commonly called *Sharḥ-i-Mullá Jámí*, is properly entitled, in allusion to the son's name, *al-Fawá'idu'd-Diyá'iyya*, and is well known and widely used in the East.



Last, but not least, amongst Jámí's prose works is the *Baháristán*, or "Spring land," a book similar in character and arrangement to the more celebrated *Gulistán* of Sa'dí, composed in 892/1487. It comprises eight chapters (each called *Rawḡa*, "Garden"), the first containing anecdotes about Saints and Šúfis; the second sayings of Philosophers and Wise Men; the third on the Justice of Kings; the fourth on Generosity; the fifth on Love; the sixth on Jokes and Witticisms<sup>1</sup>; the seventh on Poets<sup>2</sup>; and the eighth on dumb animals. The work is written in mixed prose and verse, the proportion of verse being very considerable. The text, accompanied by a German translation by Schlechta-Wsschrd, was published at Vienna in 1846. There are also several Constantinople printed editions of the text<sup>3</sup>, a complete English translation published in 1887 by the Kama Shastra Society, and an English version of the sixth book entitled "Persian Wit and Humour" by C. E. Wilson. The curious reader can therefore easily acquaint himself more fully with the contents of this book, even if he does not read Persian, and it is therefore superfluous to describe it more fully in this place.

It is as a poet, however, that Jámí is best known, and it is of his poetical works that we must now speak. These comprise seven *mathnawí* poems, known collectively as the *Sab'a* ("Septet") or *Haft Awrang* ("Seven Thrones," one of the names by which the constellation of the Great Bear is known in Persia), and three separate *Diwáns*, or collections of lyrical poetry, known respectively as the *Fátiḡatü'sh-Shabdb* ("Opening of Youth"), compiled in 884/1479-1480; the *Wásitatu'l-'Iqd*

<sup>1</sup> This chapter contains 53 "witticisms," many of them very coarse, and hardly any of them sufficiently amusing to raise a smile.

<sup>2</sup> Particulars of some three dozen are given, but the notices given by Jámí of his own contemporaries are very brief.

<sup>3</sup> I possess that printed at the *Akhlar* Press in 1294/1877. See also *Ethé's India Office Persian Catalogue*, col. 771-2.

("Middle of the Necklace"), compiled in 894/1489; and the *Khátimatu'l-Haydt* ("End of Life"), compiled in 896/1490-1, only two years before the author's death.

The *Haft Aurang* comprises the seven following poems:

(1) *Silsilatu'dh-Dhahab* (the "Chain of Gold") composed in 890/1485.

*The Haft  
Aurang*

(2) *Salámdn wa Absál*, published by Forbes Falconer in 1850, and translated into English in 1856. This edition contains 1131 verses. Another English prose abridged translation by Edward FitzGerald was published in London in 1856 (pp. xvi + 84).

(3) *Tuhfatu'l-Ahrár* ("the Gift of the Noble"), composed in 886/1481, was published by Forbes Falconer in 1848, and contains 1710 verses.

(4) *Subhatu'l-Abrár* ("the Rosary of the Pious") has been twice printed (1811 and 1848) and once lithographed (1818) at Calcutta.

(5) *Yúsuf u Zulaykhá*, composed in 888/1483, the best known and most popular of these seven poems, was published with a German verse-translation by Rosenzweig (Vienna, 1824). There is an English translation by R. T. H. Griffith (London, 1881), and another in very mediocre verse by A. Rogers (London, 1892).

(6) *Laylá wa Majnún*, composed in 889/1484, has been translated into French by Chézy (Paris, 1805) and into German by Hartmann (Leipzig, 1807).

(7) *Khírad-náma-i-Sikandarí* ("the Book of Wisdom of Alexander") has received the least attention of the seven poems, and, so far as I can ascertain, has never been published or translated.

#### 1. *The Chain of Gold.*

Of the *Silsilatu'dh-Dhahab*, or "Chain of Gold," I possess a good manuscript transcribed in 997/1588-9.

*Silsilatu'dh-  
Dhahab* (the  
"Chain of  
Gold")

This poem discusses various philosophical, ethical and religious subjects with illustrative anecdotes and comprises some 7200 couplets.

A certain incoherence and scrappiness, combined with a not very pleasing metre, seem to have rendered it less popular than the remaining poems of the "Septet," and hence probably its comparative rarity. It is dedicated to Sulṭān Ḥusayn, "whose justice bound the hands of the Sphere from aggression":

شاه سلطان حسین آنکو بست چرخ را عدلش از تعدی دست

and there follows a most elaborate and artificial acrostic on this Prince's name, full of the most far-fetched conceits.

As a specimen of the poem we may take the following anecdote concerning the distress of a poet who composed a brilliant panegyric on a king, which no one applauded save an ignorant fellow who had no acquaintance with the forms of poetry.

(قصه گریستن آن شاعر که قصیده غرّا در حضرت پادشاه خواند  
و هیچ کس تحسین او نکرد جز جاهلی که باسالیب سخن  
عارف نبود)

شاعری در سخنوری ساهر  
در فن مدح گستری ماهر  
بهر شاهی بواي مدح افراخت  
پیر صنایع قصیده پرداخت  
مدح شاهان بعقل و شرع رواست  
زانکه شاهان و شاه ظلّ خداست  
هست عابد بنفس صاحب دل  
مدحت ظلّ بمدح صاحب ظل  
برد روزی یکی نکو خوانرا  
که رساند بعرض شاه آنرا

نظیرا حسنِ صوت می باید  
 تا از آن حسنِ آن بیفزاید  
 پای تا سر قصیده را بر خواند  
 حرفِ حرفش بسمع شاه رساند  
 در سخن واجبست حسنِ بیان  
 حق از آن گفت و قیلِ الْقُرْآن  
 خواندنش چون بآخر انجامید  
 وز ادای سخن بیارامید  
 داشت شاعر باهلی مجلسِ کوش  
 که بتحصین او کنند عروش  
 ز آن هنرمند میکنند جانی  
 کش ستایش کند هنردانی  
 هیچ کس دم نزد زبان نکشاد  
 دادِ تحسینِ آن قصیده نداد  
 ناکهان شهره بجبل و غرور  
 بانگ زد از حریرِ مجلسِ دور  
 بَارَكَ اللَّهُ فَلَان نَکُو گفستی  
 گوهرِ مدح شه نَکُو سَفْتی  
 مردِ شاعر چو سوی او ندریست  
 دست بر روی نهاد و زار کریست  
 گفت بشکست ازین حدیثِ پشت  
 بلکه تحسینِ این خبیرِ گشت  
 تَرَك تحسینِ پادشاه و گدا  
 روی بخت مرا نکرد سپاه

و آفرینی که این مقلد کرد،  
 روز عیش مرا مبتدل کرد،  
 هرچه از بوستان بهسر دیست،  
 گرچه شاعر قبول بیم زدست،  
 شعر کافتند قبول خاطر عام،  
 خاص داند که سست باشد و خام،  
 میل هر کس بسوی جنس وی است،  
 آنچه پختست جنس خام کی است،  
 زاغ خواند نفیر ناخوش زاغ،  
 چه شناسد صغیر بلبل باغ،  
 چغند سازد بکنج ویرانه،  
 کی پذیرد ز قصر شه خانه،  
 نیست چون دیده سخن بینش،  
 عار می آیدم ز تحسینش،  
 همچنین رافضی بآن دغلی،  
 چون کند مدح و آفرین علی،  
 آید از مدح او علی را عار،  
 و آفرینش بود علی را بار،  
 گر تو کوئی که میل دل هرگز،  
 نیست خالی ز نسبتی جایز،  
 رافضی بس دنی علی عالیت،  
 میل چون از مناسبت خالیت،  
 باز گویم حکایتی در باب،  
 کز تأمل در آن رسی بجواب

"A bard whose verse with magic charm was filled,  
 Who in all arts of eulogy was skilled,  
 Did for some king a flag of honour raise,  
 And wrought a poem filled with arts of praise.  
 Reason and Law the praise of kings approve;  
 Kings are the shadow of the Lord above.  
 The shadow's praise doth to the wise accord  
 With praises rendered to the shadow's Lord.  
 A skilful rhapsodist the bard one day  
 Brought in his verse before the King to lay.  
 Melodious verse melodious voice doth need  
 That so its beauty may increase indeed.  
 From end to end these praises of the King  
 Unto his ears the rhapsodist did bring.  
 A fine delivery is speech's need:  
 The Book God bids melodiously to read<sup>1</sup>.  
 When to the end he had declaimed the piece  
 And from reciting it at length did cease,  
 The poet strained his ears to hear the pause  
 Swiftly curtailed by thunders of applause.  
 The man of talent travaileth with pain  
 Hoping the critic's well-earned praise to gain,  
 Yet no one breathed a word or showed a sign  
 Of recognition of those verses fine,  
 Till one renowned for ignorance and pride,  
 Standing beyond the cultured circle, cried,  
 'God bless thee! Well thou singest, well dost string  
 'Fair pearls of speech to please our Lord the King!'  
 The poet gazed on him with saddened eye,  
 Covered his face, and sore began to cry.  
 'By this,' he wailed, 'my back is snapped in twain:  
 'The praise of this lewd fellow me hath slain!  
 'That King and beggar grudged my praises due  
 'My fortune's face with black did not imbrue,  
 'But this fool-fellow's baseless ill-judged praise  
 'Hath changed to woe the pleasure of my days!'  
 In folly's garden every flower and fruit,  
 Though fair of branch and bud, is foul of root.  
 'Verse which accordeth with the vulgar mood  
 'Is known to men of taste as weak and crude.  
 'Like seeks for like; this is the common law;  
 'How can the ripe foregather with the raw?

<sup>1</sup> *Qur'án* lxxiii, 4: "and chant the *Qur'án* with a well-measured recitation."

'The crow repeats the crow's unlovely wail,  
 'And scorns the warbling of the nightingale.  
 'The owl to some forsaken nook doth cling,  
 'Nor home desires in palace of the King.  
 'He hath no eye to judge the worth of verse,  
 'So from his praise I suffer shame and worse !'  
 E'en so the Ráfiqí<sup>1</sup> fulfilled with fraud,  
 When occupied with 'Alf's praise and laud,  
 Shame comes to 'Alf from his shameless praise,  
 Which praise on him a grievous burden lays.  
 If thou shouldst say, 'A heart's devotion ne'er  
 'Can be devoid of some relation fair ;  
 'Alf so high, the Ráfiqí so mean,  
 'Doth no relationship subsist between ?'  
 Another anecdote I pray thee hear,  
 Ponder it well, and rend an answer clear<sup>2</sup>."

\*The *Silsilatü'dh-Dhahab* is divided into three books or *daftars*, whereof the first ends with an *I'tiqád-náma*, or Confession of Faith, which exhibits Jámí, in spite of his mysticism, as a thoroughly orthodox Sunní. This is sufficiently shown by the sectional headings, which run as follows: Necessary Existence; Unity of God; the Attributes of God, *viz.* Life, Knowledge, Will, Power, Hearing, Seeing, Speech; Divine Actions; existence of the Angels; belief in all the Prophets; superiority of Muḥammad over all other prophets; finality of Muḥammad's mission; the Prophet's Law; his Night-Ascent to Heaven; his miracles; God's Scriptures; eternal pre-existence of God's Word<sup>3</sup>; superiority of the people of Muḥammad over all other peoples; unlawfulness of regarding as infidels any of the

<sup>1</sup> Literally "Rejector" (*i.e.* of the first three orthodox Caliphs), a term of vituperation applied by the Sunnís to the Shí'a.

<sup>2</sup> The following lines, which are a continuation of these, are entitled: "Story of that Ráfiqí who begged a certain scholar to describe 'Alf, and how that scholar enquired, 'Which 'Alf shall I describe, the 'Alf in whom I believe, or the 'Alf in whom you believe?'"

<sup>3</sup> This important dogma, hotly repudiated by the Mu'tazila, was one of the test-beliefs of what ultimately became the orthodox doctrine of Islám.

"people of the *Qibla*<sup>1</sup>"; the Angels of the Tomb, Munkir and Nakír; the two blasts of the trumpet; the distribution of the books kept by the recording angels; the Balance; the Bridge of *Širāt*; the fifty stations of *'Araṣāt*; indicating that the infidels shall remain in Hell-fire for ever, while sinners shall escape therefrom by the intercession of the virtuous and the pious; Paradise and its degrees.

The second book of the "Chain of Gold" consists chiefly of dissertations on the different kinds and phases of Love, "metaphorical" and "real," and anecdotes of saints and lovers. The third contains for the most part anecdotes of kings, and towards the end several about physicians. Amongst the latter it is interesting to find two borrowed from the fourth Discourse of the *Chahār Maqāla* of Nizāmī-i-'Arúđī of Samarqand, one related by Avicenna concerning a certain physician at the Sámánid Court who healed a maidservant by psychical treatment, and the other describing how Avicenna himself cured a prince of the House of Buwayh of melancholic delusions<sup>2</sup>. These are followed by a disquisition on the two opposite kinds of poetry, the one "a comfort to the soul" and the other "a diminution of the heart"; and an interesting dissertation on poets of old time who rewarded their royal patrons by immortalizing their names, which would otherwise have passed into oblivion. The poets of whom mention is here made are Rúdákī, 'Unṣurī, Saná'ī, Nizāmī, Mu'izzī, Anwari, Kháqání, Ṣáḥrī, Sa'dī, Kamál and Salmán of Sáwa. Another anecdote from the *Chahār Maqāla*<sup>3</sup> about one of 'Unṣurī's happy improvisations is also introduced in this place. The book ends somewhat abruptly with a short conclusion which, one cannot help feeling, would have seemed almost equally appropriate at any other point in the text. In a word, the "Chain of Gold" could bear the withdrawal of many of its component

<sup>1</sup> *I.e.* those who turn towards Mecca when they pray.

<sup>2</sup> See my translation of the *Chahār Maqāla*, Anecdotes xxxiii (pp. 113-115) and xxxvii (pp. 125-128).

<sup>3</sup> *Ibid.*, Anecdote xiv, pp. 56-58.



links without suffering much detriment. It contains some excellent matter, but is too long, and lacks artistic unity of conception.

## 2. *Salámán and Absál.*

The character and scope of the curious allegorical poem of *Salámán and Absál* may be readily apprehended by the English reader from Edward FitzGerald's rather free and somewhat abridged translation. His rendering in blank verse is generally graceful

*Salámán  
and Absál*

and sometimes eloquent; but the employment of the metre of *Hiawatha* for the illustrative anecdotes (which, as is generally the case in poems of this class, frequently interrupt the continuity of the text) is a less happy experiment. The story is of the slenderest kind, the *dramatis persone* being a King of Greece, a Wise Man who is his constant mentor and adviser, his beautiful and dearly beloved son Salámán, Absál the fair nurse of the boy, and Zuhra (the planet Venus), representing the heavenly Beauty which finally expels the memory of Absál from Salámán's mind. Amongst the somewhat grotesque features of the story are the birth of Salámán without a mother to bear him (the poet's misogyny holding marriage in abhorrence, though he was himself married), and the seniority by some twenty years of the charming Absál over her nursling, whom, when he reached maturity, she entangles in an attachment highly distasteful to the king and the sage. The latter, by a kind of mesmeric power, compels Salámán in the earthly paradise whither he has fled with Absál to build and kindle a great pyre of brushwood, into which the two lovers cast themselves, with the result that, while poor Absál is burned to ashes, Salámán emerges unhurt, purified from all earthly desires, and fit to receive the crown and throne which his father hastens to confer upon him. The allegory, transparent enough without commentary, is fully explained in the Epilogue<sup>1</sup>.

<sup>1</sup> Pp. 71-5 of FitzGerald's translation; ll. 1076-1120 of the original in Forbes Falconer's edition.

As FitzGerald's work has a special interest in the eyes of all amateurs of Persian literature, I here give an extract of his translation with the corresponding passage of the original<sup>1</sup>. The passage selected describes the arrival of the lovers, in the course of their flight from the King's reproaches, in the enchanted island where they spend their joyous days of dalliance.

از پس ماهی که زورق رانده اند  
 وز دیر دریا ز رونق مانده اند  
 شد میانِ بحر پیدا بیشه  
 وصفِ او بیرون ز هر اندیشه  
 هیچ مرغِ اندر همه عالم نبود  
 کاندر آن عشرتگه حرم نبود  
 یک طرف در جلوه با هر جوق جوق  
 چون تذرو از تاج و چون قمری ز طوق  
 یک طرف صف صف همه دستان سرای  
 ساز دستان کرده از منقار نای  
 نو درختان شاخ در شاخ اندرو  
 در نوا مرغان گستاخ اندرو  
 میوه در پای درختان ریخته  
 خشک و تر با یکدگر آمیخته  
 چشمه آبی بزیمر هر درخت  
 آفتاب و سایه گردش لخت لخت  
 شام بود از باد دستی رسته دار  
 مشت پر دینار از بهر نثار  
 چون نبودی نملک گمرا مُتِ او  
 ریختی از فرجه انکشتِ او

<sup>1</sup> Pp. 48-49 of the translation, ll. 802-824 of the text.

گولیا باغ ارم چون در نهفت  
 غنچه پیدایش آنجا شکفت  
 یا بهشت عدن بی روز حساب  
 بر گرفت از روی خویش آنجا نقاب  
 چون سلامان دید لطف همیشه را  
 از سفر کوتاه کرد اندیشه را  
 با دل فارغ ز هر امید و بیم  
 گشت با اہسال در بیشه مقیم  
 هر دو شادان همچو جان و تن بہر  
 هر دو خرم چون گل و سون بہر  
 صحبتی ز آویزش اغیار دور  
 راحتی ز آمیزش تیمار دور  
 نی ملامت پیشہ با ایشان بہجنگ  
 نی نفاق اندیشہ با ایشان دو رنگ  
 گل در آغوش و خراش خار نی  
 گنج در پہلو و زخم مار نی  
 هر زمان در مرغزاری کردہ خواب  
 هر نفس از چشمہ ساری خوردہ آب  
 گاہ با بلبل ہکفتار آمدہ  
 گاہ با طوطی شکرخوار آمدہ  
 گاہ با طاؤس در جولانگری  
 گاہ در رفتار با کبک دری  
 قصہ کوتاہ دل پر از عیش و طرب  
 هر دو میبردند روز خود شب  
 خود چہ زآن بہتر گہ باشد با تو یار  
 در میان و عیب جویان ہر کنار

*From Gerald's translation (pp. 48-49).*

"When they had sailed their Vessel for a Moon  
And marr'd their Beauty with the wind o' th' Sea,  
Suddenly in mid Sea revealed itself  
An Isle, beyond Description beautiful;  
An Isle that all was Garden; not a Bird  
Of Note or Plume in all the World but there;  
There as in Bridal Retinue array'd  
The Pheasant in his Crown, the Dove in her Collar;  
And those who tuned their Bills among the Trees  
That Arm in Arm from Fingers paralyz'd  
With any Breath of Air Fruit moist and dry  
Down scattered in Profusion at their Feet,  
Where Fountains of Sweet Water ran, and round  
Sunshine and Shadow chequer-chased the Ground.  
Here Iram Garden seemed in Secresy  
Blowing the Rosebud of its Revelation;  
Or Paradise, forgetful of the Day  
Of Audit, lifted from her Face the Veil.

Salámán saw the Isle, and thought no more  
Of Further—there with Absál he sat down,  
Absál and He together side by side  
Rejoicing like the Lily and the Rose,  
Together like the Body and the Soul.  
Under its Trees in one another's Arms  
They slept—they drank its Fountains hand in hand—  
Sought Sugar with the Parrot—or in sport  
Paraded with the Peacock—raced the Partridge—  
Or fell a-talking with the Nightingale.  
There was the Rose without a Thorn, and there  
The Treasure and no Serpent to beware—  
What sweeter than your Mistress at your side  
In such a Solitude, and none to chide!"

### 3. *The Gift of the Free.*

The *Tuhfatu'l-Ahrar*, or "Gift of the Free," is a didactic and moral poem of theological and ethical contents comprising, besides doxologies, eulogies of the Prophet, and Supplications to God (*Mundjât*), twenty *Maqâldt* or Discourses, of which the last<sup>1</sup>

*Tuhfatu'l-  
Ahrar*

<sup>1</sup> See note on p. 527.

is addressed to the poet's little son Yúsuf Diyā'u'd-Dín, who was then only four years of age, while his father was sixty. Each discourse is, as a rule, followed by one or more illustrative anecdotes. In a short prose preface prefixed to the poem Jámí implies that it was inspired by the *Makhzanu'l-Asrár* ("Treasury of Mysteries") of Nizámí and the *Maṭla'u'l-Anwār* ("Dayspring of Lights") of Amír Khusraw of Dihlī. The poem is on the whole dull and monotonous, and cannot be regarded as a favourable specimen of Jámí's work. As a specimen I give a prose translation of part of the author's above-mentioned address to his son, the original of which can be consulted by those who desire it in Forbes Falconer's printed text<sup>1</sup>.

\*  
*Twentieth Discourse,  
giving counsel to my precious son.*  
(*May he be nurtured on the Herb of Beauty in the Garden of  
Childhood, and may he find his way to the Limit of Perfection  
in the School of Eloquence!*)

(1615)

"O New Moon to the night of my hope, to whose Image the eye of my fortune is a pledge!

The Crescent Moon arises after thirty days, while thou didst show thy face after sixty years.

Thy years are four at the time of reckoning: may thy four be forty and thy forty four<sup>2</sup>!

May each forty [years] of thine be *qadraginta*<sup>3</sup>, wherein, by knowledge and ecstasy, thou mayst explore the degrees of Perfection!

Thy name is the *Yúsuf* [Joseph] of the Egypt of Faith: may thy title be the Light (*Diya*) of the Empire and of Religion!

With the pen which inditeth wisdom I write this Book of Wisdom for thee.

Although thou hast not at present understanding of advice, when thou attainest the age of understanding put it into practice.

<sup>1</sup> Pp. 91-93 of Forbes Falconer's edition, ll. 1615-1659.

<sup>2</sup> *I.e.*, I suppose, "may thy four years increase to forty years, yea, to four times forty!"

<sup>3</sup> *Chilla* (Arabic *Arba'in*), a period of fasting and religious exercises lasting forty days practised by *darwishes* and seekers after occult powers. See my *Year amongst the Persians*, p. 148.

Until the hair of thy face becomes a veil, set not thy foot outside the house into the market and the street<sup>1</sup>.

Be the enchainers of thine own feet; be the [willing] prisoner of thine own apartments (*haram*).

Never carry thy goods from the companionship of thy house-fellows to the doors of strangers.

The sight of a stranger is not auspicious, especially if his age exceed thine.

If they set thee to work at school and place the tables of the alphabet in thy lap,

Do not sit beside every low-born [school-fellow]: separate thyself from all and sit alone.

Although the letter *alif* (ا) is not by itself of crooked stature, see how crooked it becomes [in combination] as *lam-alif* (لا).

When thou placest thy slate in thy lap lift not up thy finger like an *alif* therefrom.

Modestly hang thy head like the letter *dal* (د); fix thine eyes upon it like the letter *šad* (ص).

Smiling now at this one, now at that one, show not thy teeth like the letter *šin* (ش).

Divide not thy heart with errant thoughts; be like the letter *mīm* (م) too narrow-mouthed for speech.

Hearken not vainly to every kind of tittle-tattle, so that thou mayst not suffer the pain of a box on the ear.

Take heed of right behaviour during the teacher's lessons, lest thou become the little drum<sup>2</sup> of the school-room.

Although the [master's] slaps impart virtue, yet is it better if thou dost not bring the affair to slapping!<sup>3</sup>

Excellent as this paternal advice (and there is much more of it) may be, it does not constitute what we should regard as suitable material for poetry, while here again the many fanciful conceits about the ethical lessons to be learned from the shapes of the letters of the alphabet make it difficult to produce a tolerable translation even in prose.

#### 4. *The Rosary of the Pious.*

The *Subḥatū'l-Abrār*, or "Rosary of the Pious" is a didactic poem of theological, mystical and ethical contents very similar to the last, equally lacking in coherence and even less attractive in

*Subḥatū'l-  
Abrār*

<sup>1</sup> Young boys in the East are almost as carefully secluded as girls

<sup>2</sup> By being beaten with the sticks.

form and matter. The following story of Abraham and the aged Fire-Worshipper, which also occurs in Sa'di's *Būstān*<sup>1</sup>, and is the subject of some very lengthy reflections in Forbes's *Persian Grammar*<sup>2</sup>, where it is quoted amongst the extracts, may serve as a specimen.

گردد از معبدِ خود عزمِ رحیل،  
 میهمان شد بسرِ خوانِ خلیل،  
 چون خلیل آن خللش در دین دید،  
 بر سرِ خوانِ خودش نپسندید،  
 چونکه دیدش ز خدا بیگانه،  
 چهره پر دود ز آتشخانه،  
 گفت با واهبِ روزی بگرو،  
 یا ازین مائده بر خیز و برو،  
 پیر بر خاست که ای نیک نهاد،  
 دینِ خود را بشکرِ تتوان داد،  
 با لبی خشک و دهانی ناخورد،  
 روی از آن مرحله در راه آورد،  
 آمد از عالمِ بالا به خلیل،  
 وحی کای در همه اخلاق جمیل،  
 گرچه آن پیر نه بر دین تو بود،  
 منعش از طعمه نه آئین تو بود،  
 عمر او بیشتر از هفتادست،  
 که درین معبدِ کفر آباد است،  
 روزیش و نگرفتیم روزی،  
 که نداری دلِ دین اندوزی

<sup>1</sup> See Graf's edition (Vienna, 1858), pp. 142-3, ll. 37-54.

<sup>2</sup> Pp. 152-4 and 164-70.

چه شود کز تو [هم] از سفره خویش،  
 دهیش يك دو سه لقمه کمر و بیش،  
 از عقب داد خلیل آوازش،  
 گشت بر خوان کمره دمازش،  
 پیر پرسید که آن لجه جود،  
 از پی منع عطا بهر چه بود،  
 گفت با پیر خطابی که رسید،  
 و آن جگرسوز عتابی که رسید،  
 پیر گفت آنکه کند گاه خطاب،  
 آشنا را پی بیگانه عتاب،  
 راه بیگانگیش چون سپهر،  
 ز آشنایش چرا بر نخورم،  
 روی در قبله احسان آورد،  
 دست برفتش و ایمان آورد،

"One from a heathen temple took the road  
 And lodged as guest in Abraham's abode,  
 Who, seeing that his practice did accord  
 Ill with true faith, dismissed him from his board.  
 Beholding him a stranger to God's Grace,  
 The Fire-fane's smoke apparent in his face,  
 Bade him confess the Lord who doth bestow  
 Men's daily bread, or leave the board and go.  
 The aged man arose, and 'Friend,' quoth he,  
 'Can Faith the vassal of the Belly be?'  
 With lips athirst and mouth unfilled with food  
 He turned away his face and took the road.  
 To Abraham a message from the skies  
 Came, saying, 'O most fair in qualities!  
 'Although that stranger held an alien creed,  
 'Food to forbid him was no righteous deed.  
 'For more than threescore years and ten, in fine,  
 'He offered worship at a heathen shrine,



'Yet nefer did I his sustenance withhold,  
 'Saying, "Thy heart is dead to faith and cold."  
 'What harm were it if from thine ample store  
 'Some morsels thou shouldst give him, less or more?'  
 Abraham called him back, and did accord  
 A place to him at his most boungeous board.  
 'This flood of grace,' the aged man enquired,  
 'After that first rebuff what thought inspired?'  
 He told the message which his act had banned,  
 And told him too of that stern reprimand.  
 'To one,' the old man said, 'who thus can take  
 'To task his servant for a stranger's sake  
 'Can I endure a stranger to remain,  
 'Or fail his love and friendship to attain?'  
 Unto the Source of Good he then addressed  
 His homage, and his faith in God professed."

The story and the moral are admirable, but most Persian scholars will, I think, prefer Sa'dī's older to Jāmī's later version.

##### 5. *Yūsuf and Zulaykhā.*

The fifth of the "Seven Thrones," the Romance of Yūsuf (Joseph) and Zulaykhā (Potiphar's wife), is by far the most celebrated and popular, and is also the most accessible both in the original and in translation. The entire text, with German metrical translation and notes by Vincenz Edlem von Rosenzweig, was published in a fine folio volume at Vienna in 1824, and there are several Oriental editions of the text<sup>1</sup>. I have already alluded to the late Mr A. Rogers' English rhymed translation (1892) which cannot be described as happy; R. T. H. Griffith's earlier translation (1881) I have not seen. Of two fine passages on the nature of Beauty and its essential desire to manifest itself, and on love of the creature considered as the bridge leading to love of the Creator<sup>2</sup> I have published translations, originally in a lecture on

<sup>1</sup> See Ethé's *India Office Persian Catalogue*, col. 746-747.

<sup>2</sup> This latter passage is practically a commentary on the well-known Šūfī aphorism, "the Phenomenal is the Bridge to the Real."

(المجاز قنطرة الحقيقة)

Šúfiism contributed to the *Religious Systems of the World*<sup>1</sup> and again in part in vol. i of my *Literary History of Persia* (pp. 439 and 442).

The story itself, based on the *Súratu Yúsuf* (*Qur'an* xii), which describes it as "the most beautiful of stories," is one of the most popular themes of romantic poetry in Persia and Turkey, and engaged the attention of the great Firdawsi after he had finished the *Sháh-náma*, and after him of a whole series of Persian poets. Of the Turkish renderings of the tale a pretty complete list will be found in a footnote in the second volume of Gibb's *History of Ottoman Poetry*<sup>2</sup>. But of all these renderings of the well-known tale Jámi's deservedly holds the highest place, and on it his reputation largely rests. The text of the following translation, which unfortunately is a very inadequate representation of the original, occurs on p. 81 of von Rosenzweig's edition, ll. 19-42.

"This speech from Bázigah<sup>3</sup> when Joseph heard  
From his sweet mouth came forth this living word:  
'That Master-craftsman's work am I,' said he;  
'One single drop contents me from His Sea.  
'One dot is Heaven from His Pen of Power,  
'And from His Beauty's garth this world a flower.  
'The Sun's a gleam from out His Wisdom's Light,  
'The Earth's a bubble on His Sea of Might.  
'Each mundane atom He a Mirror made,  
'And His Reflection in each one displayed.  
'His Beauty from all faults and flaws is free,  
'Hid 'neath the Veil of what no eye can see.  
'Discerning eyes in all that's dowered with Grace  
'See naught, when well they look, except His Face'.  
'Beside the Prototype the Shadow's dim;  
'See His Reflection, haste thee unto Him.  
'If from the Prototype you stand bereft,  
'When fades the Shadow, naught to you is left.

<sup>1</sup> Published by Swan Sonnenschein in 1892, pp. 314-332.

<sup>2</sup> Vol. ii, pp. 148-150 *ad calc.*

<sup>3</sup> A lady who, like Zulaykhá, falls in love with Joseph, but is turned by his exhortations from love of the creature to love of the Creator.

<sup>4</sup> Cf. *Qur'an* ii, 109.

'Nor will the Shadow long remain with thee;  
 'The Rose's colour hath no constancy.  
 'Look to the Source, if permanence you claim;  
 'Go to the Root, if constancy's your aim.  
 'Can that which is, and soon is not again,  
 'Make throb the heart, or twinge the vital vein?'"

#### 6. *Laylā and Majnūn.*

Of the last two of Jāmī's "Seven Thrones," the Romance of Laylā and Majnūn and the Book of Wisdom of Alexander, copies are rare, but I have been able to examine them cursorily in a fine manuscript<sup>1</sup>, transcribed in 937/1530-1, belonging to Trinity College, Cambridge, and have selected the following passages as typical. The first two are from the *Laylā and Majnūn*<sup>2</sup>.

*Laylā, was  
Majnūn*

در معنی عشق صادقان و صدق عاشقان  
 چون صبح ازل ز عشق در زد  
 عشق آتش شوق در قلم زد  
 از لوح عدم قلم سر افراشت  
 صد نقش بدیع پیکر انکاشت  
 هستند افلاک زاده عشق  
 ارکان بزمین فتاده عشق  
 بی عشق نشان ز نیک و بد نیست  
 چیزی که ز عشق نیست خود نیست  
 این سقف بلند لاچوردی  
 روزان و شبان بگردد کردی  
 نیلوفر بوستان عشق است  
 کوی خمیر صولجان عشق است

<sup>1</sup> It bears the class-mark R. 13. 8.

<sup>2</sup> Ff. 68<sup>b</sup>-69<sup>b</sup>.

مقتطبی که طبع سنگ است،  
 در آهن سخت کرده چنگ است،  
 عشقیست فتاده آهن آهنگ،  
 سر بر زده از درونه سنگ،  
 بین سنگ که چون درین نشین،  
 بی سنگ شود ز شوق دشمن،  
 زان گیر قیاس دردمندان،  
 در جذبه عشق دلپسندان،  
 هرچند که عشق دردناکست،  
 آسایش سینه‌های پاکست،  
 از محنت چرخ باز کون کرد،  
 بی دولت عشق کی رهد مرد.

*On the meaning of the Love of the Loyal and the Loyalty  
 of Lovers.*

"When the Dawn of Eternity whispered of Love, Love cast the Fire  
 of Longing into the Pen.  
 The Pen raised its head from the Tablet of Not-Being, and drew a  
 hundred pictures of wondrous aspect.  
 The Heavens are the offspring of Love: the Elements fell to Earth  
 through Love.  
 Without Love is no token of Good or Evil: that thing which is not  
 of Love is indeed non-existent.  
 This lofty azure Roof which revolveth through the days and nights  
 is the Lotus of the Garden of Love, and the Ball [which lies] in the  
 curve of Love's Polo-stick.  
 That Magnetism which is inherent in the Stone, and which fastens  
 its grasp so firmly on the Iron,  
 is a Love precipitated in Iron Resolve which hath appeared from  
 within the Stone.  
 Behold the Stone, how in this resting-place it becomes without  
 weight through longing for its opponent:  
 Judge therefrom of those who suffer sorrow in the attraction of the  
 love of those dear to the heart.  
 Although Love is painful, it is the consolation of pure bosoms.  
 Without the blessing of Love how shall a man escape from the  
 sorrow of the inverted Wheel [of Heaven]?"

در سببِ نظیرِ کتاب و باعثِ ترتیبِ اینِ خطاب

زین رازِ چو پرده باز کردم، وین طرفه ترانه ساز کردم  
 شد طوطیِ طبع من شکرخا، از قصه یوسف و زلیخا  
 جست از کلکِ دران شکر ریز، شیوین سخنانِ شکر آمیز  
 در عالم از آن افتاد شوری، در خاطر عاشقانِ سروری  
 سر چشمه لطف بود لیکن، ز آن تشکیر نکشت ساکن  
 مرغِ دل من ز جای دیگر، میخواست زنده نوای دیگر  
 چون قرعه زدم بغالِ میمون، افتاد بشرحِ حالِ مجنون  
 هر چند که پیش ازین دو استاد، از ملک سخن بلند بنماید  
 در نکته دری زبان کشادند، داد سخن اندران بدادند  
 از کسجه چو کنج آن گهر ریز، در هند چو طوطی آن شکر ریز  
 آن مقرعه زن بکوشِ دعوی، وین جلوه ده عروسِ معنی  
 آن گنده ز نظیر نقش در سنگ، وین داده بحسنِ صنعتش رنگ  
 آن برده عکرم باوجِ اعزاز، وین کرده فسونِ ساحری ساز  
 من هم کمر از قفا بیستم، بر ناقه بادیا نشستم  
 هر جا که رسید رخسِ ایشان، از خاطر فیض بخشِ ایشان  
 من نهز بغاقه ناقه راندم، خود را بغبارشان رساندم  
 گر مانده ام از شمارشان پس، بر چهره من غبارشان پس

*Concerning the cause of the versification of this Book, and the reason of the arrangement of this Address.*

"When I withdrew the Veil from this Mystery, and prepared this strange Song,  
 The Parrot of my Genius became an eater of sugar from the Story of Joseph and Zulaykhá.  
 In this outpouring of sugar there sprang from my Pen sweet verses mingled with sugar.

Therefrom tumult fell upon the World, and a gladness in the hearts of lovers.

It was a Fountain of Graciousness, but therefrom my thirst was not appeased.

The Bird of my Heart desired to sing another song on another topic  
When under fortunate auspices I cast lots, [the lot] fell on an account of Majnún's plight.

Although aforetime two Masters, raised high above the Realm of Verse,

Unloosed their tongues in the enunciation of subtleties, and therein did full justice to speech ;

That one<sup>1</sup> pouring forth pearls like a Treasure (*ganj*) from Ganja, and this one<sup>2</sup> scattering sugar like a Parrot in India ;

That one smiting the ears of [unjustified] pretension, and this one unveiling the bride of the Ideal ;

That one with his verse engraving an inscription on the rock, and this one giving colour [to the tale] by his exquisite art ;

That one raising his standard to the Zenith of Glory, and this one preparing the spells of Magic ;

I also bound my girdle behind me, and seated myself on mydromedary fleet as the wind,

And wherever their Pegasus<sup>3</sup> attained, through their inspiring minds I also urged onwards my camel in humility, and brought myself within the range of their dust.

Though I fall behind their reckoning, yet their dust upon my face sufficeth me."

#### 7. *The Book of Wisdom of Alexander.*

The following anecdote from the *Khivad-náma-i-Sikandart*, or "Book of Wisdom of Alexander," is taken from the same manuscript<sup>4</sup> as the last two extracts :

(حكایت آن خاد كه كوش بر افسانه غوك نهاد و نقدرا بامید نشیه

از دست بداد)

كنون میدهد دور چرخم بباد

بضرب آئینل قصه غوك و خاد

<sup>1</sup> *I.e.*, Niẓāmī of Ganja.

<sup>2</sup> Amīr Khusrāw of Dihlī.

<sup>3</sup> *Rakhsā*, the name of Rustam's celebrated charger.

<sup>4</sup> R. 13. 8 of Trinity College, Cambridge, f. 171<sup>a</sup>.

یبگی خاد مرغِ هوائی شکاو  
 فرو ماند از ضعفِ پیروی ز کار  
 و بال و پرش زورِ پرواز رفت  
 بصیدِ غرضِ چنگش از کار رفت  
 ز بی قوتیش خاست از جان نفیبر  
 وطن ساخت کردِ یکی آبگیر  
 پس از مدتی کرد آنجا درزگ  
 در افتاد غوکیش ناگه بچنگ  
 بر آورد فریاد بیچاره غوک  
 که ای سورم از دست تو گشته سوگ  
 مکن بکزمان در هلاکم شتاب  
 زمامِ شتاب از هلاکم بتاب  
 نَیمِ من بجز طعمه طبعِ کوب  
 نه در کام نیکم نه در معده خوب  
 تنم نیست جز پوستی ناگوار  
 بآن کی قناعت کند گوشت خوار  
 اگر لب کھشائی بازادیم  
 فرستی بدل مؤده شادیم  
 بهر لحظه ز آئینِ سحر و فسون  
 بتو ماهی را شوم رهنمون  
 در آب روان پرورش یافته  
 و الوانِ نعمتِ خورش یافته  
 تین او همه گوشت سر تا بدم  
 ازو پوست دور استخوان نیز کُمر

بهشت آبگون وز شکر سیر ناب<sup>۱</sup>  
 بچشان چو عکس کواکب در آب<sup>۲</sup>  
 چو در شب سپهر از نثارِ کرم<sup>۳</sup>  
 همه پُشت و پهلوی او پُر درم<sup>۴</sup>  
 نه در طبع اهلِ خرد رد چو من<sup>۵</sup>  
 یکتی لقمه از وی به از صد چو من<sup>۶</sup>  
 بتلقینِ سوگندها لب کشاد<sup>۷</sup>  
 ز منقارِ او غوکِ بیرون فتاد<sup>۸</sup>  
 بیک جستن افتاد در آبگیر<sup>۹</sup>  
 بحرمان دگر بار شد خاد اسیر<sup>۱۰</sup>  
 گرسنه بخاکِ تباهی نشست<sup>۱۱</sup>  
 نه غوکش بپنجه نه ماهی بهشت<sup>۱۲</sup>  
 منم همچو آن خاد حرمان زده<sup>۱۳</sup>  
 ره خرمی بر دل و جان زده<sup>۱۴</sup>  
 ز فکرِ سخن رفته از دل حضور<sup>۱۵</sup>  
 ز نقصانِ فکرِ سخن پر قصور<sup>۱۶</sup>  
 بدستم ز محرومی بختِ من<sup>۱۷</sup>  
 نه جمعیّتِ دل نه لطفِ سخن<sup>۱۸</sup>  
 بیا ساقیا ساغری می بیمار<sup>۱۹</sup>  
 فلکوار دورِ پیایی بیمار<sup>۲۰</sup>  
 از آن می که آسایشِ دل دهد<sup>۲۱</sup>  
 خلاصی ز آلاشِ کِل دهد<sup>۲۲</sup>  
 بیا مطربا عود بنهاده گوش<sup>۲۳</sup>  
 بیک گوشمال آور اندر خروش<sup>۲۴</sup>  
 خروشی که دل را بهوش آورد<sup>۲۵</sup>  
 بدانسا پیامِ سروش آورد<sup>۲۶</sup>



*Story of the Kite which lent an ear to the Frog's talk, and in hope of credit let slip the cash from its hand.*

"The cycle of heaven now bids me indite  
 For example the tale of the frog and the kite.  
 A kite, wont to prey on the birds of the air,  
 By the weakness of age was reduced to despair.  
 For soaring its pinions no longer avail;  
 For hunting the strength of its talons doth fail.  
 From the depth of its soul bitter wailing arose;  
 An abode by the shore of a lakelet it chose.  
 Now when in that place it had dwelt for a spell  
 On a sudden a frog in its clutches there fell.  
 The miserable frog made a piteous appeal:  
 'To woe thou hast turned,' it lamented, 'my weal!  
 'O haste not to seek my destruction,' it cried;  
 'Turn the steed of intent from my murder aside!  
 'An unsavoury morsel I yield at the best,  
 'Neither sweet to the palate not good to digest.  
 'My body is nothing save ill-flavoured skin:  
 'What eater of meat can find pleasure therein?  
 'Unclose then thy beak, leave me free to depart,  
 'And tidings of gladness convey to my heart!  
 'Then by magic and spells evermore at thy wish  
 'I will guide thee to toothsome and savoury fish,  
 'In the river's clear streamlets long nurtured and bred,  
 'And with various food-stuffs abundantly fed,  
 'From the head to the tail flesh and fatness alone,  
 'With scarcely a skin and with hardly a bone!  
 'Their bellies like silver, their backs bright of blee,  
 'Their eyes like reflections of stars in the sea.  
 'With silvery scales back and sides are alight  
 'As with God's starry largesse the heavens by night.  
 'Far better, all persons of taste will agree,  
 'Is a mouthful of such than a hundred like me.'

The kite, by an oath confirmation to seek,  
 Relaxed its control: the frog fell from its beak;  
 With one leap it returned to its watery lair,  
 And the kite once again was the slave of despair  
 Its seat in the dust of destruction it took,  
 Neither frog in its talons nor fish on its hook.

That life disappointed is like unto me,  
 Whose soul has been turned from the pathway of glee.  
 Composure has quitted my heart at the thought  
 Of finding expression for thoughts so distraught.  
 In my hands, through my lack of good fortune, I find  
 Neither graces of speech nor composure of mind.  
 O cupbearer, come, pass the bowl, I entreat,  
 And like heaven, I pray thee, the cycle repeat !  
 That wine I desire which to peace giveth birth,  
 And frees us from all the defilements of earth.  
 O minstrel, approach, that the listening lute  
 At the touch of thy fingers may cease to be mute.  
 The heart of the heedless shall wake at its cry,  
 And the message of angels descend from the sky."

As the *Sab'a* ("Septet") of Jámí was admittedly inspired by and modelled on the *Khamisa* ("Quintet") of Nizámí, some comparison of their respective styles and methods may fairly be demanded. As I consider that in questions of literary taste it is very difficult for a foreigner to judge, I requested my Persian colleague, Mírzá Bihruz, son of the distinguished physician and writer Mírzá Abu'l-Faḍl of Sáwa, a young man of great promise and ability, well read in both Arabic and Persian literature, to write a short essay on this point, and I here reproduce in English the gist of his opinions.

Jámí's verses, writes Mírzá Bihruz, rival, and perhaps even excel, those of Nizámí in poetical form, sweetness and simplicity, being unlaboured and altogether free from artificiality; but they fall far short of them in strength (*matánat*), poetic imagination and eloquence. To appreciate and enjoy Nizámí a profound knowledge of the Persian language is required, while Jámí can be read with pleasure by all, whence his greater fame and popularity, especially in India, Turkey and other lands where Persian literature is an exotic. Moreover Nizámí was a man of far-reaching attainments, not only in the language and history of his country, but in the sciences, especially the mathematical sciences, of his time, so that often he cannot be understood except by a reader similarly gifted. Such an one, however,

Comparison of  
 Jámí as a  
 romantic poet  
 with Nizámí

will find in him depths and subtleties for which he would seek in vain in Jāmí's poetry.

In one only of his "Five Poems" does Nizāmí challenge comparison with his great predecessor Firdawsí, to wit in his "Alexander Book" (*Sikandar-nāma*), which, alike in metre and subject-matter, resembles the corresponding portion of the *Shāh-nāma*, but, in the judgement of most critics, falls short of it<sup>1</sup>. But here Nizāmí was apparently more hampered than Firdawsí by the fanaticism of a less tolerant age, as he hints in the following lines:

Nizāmí and  
Firdawsí

جهان ز آتش پرستی شد چنان گرم  
که بادا زین مسلمانی ترا شرم  
مسلمانم ما او کبر نامر است  
گو آن گیری مسلمانی کدامر است  
نظامی هر سر افسانه شو باز  
که مرغ پندرا تلخ آمد آواز

"The world was so warmed by Fire-worship  
That thou mayst well be ashamed of thy Muhammadanism.  
We are Musulmán's, while he is called a Guebre (*gabr*):  
If that be heathenism (*gabrí*), what is Muhammadanism?  
Return, O Nizāmí, to the tenour of thy tale,  
For harsh are the notes of the bird of admonition!"

Jāmí, though a mystic, was essentially an orthodox Muhammadan, and shows little of the enthusiasm for pre-Islamic Persia which inspired Firdawsí, and, in a lesser degree, Nizāmí. Of his indebtedness to the latter he makes no secret, and, indeed, follows his footsteps with extraordinary closeness, though here and there he introduces topics and dissertations entirely his own<sup>2</sup>. Not only does he imitate Nizāmí in the titles, metres and subdivisions of his poems, but even in minute

Jāmí's close  
imitation of  
Nizāmí

<sup>1</sup> This matter is discussed at length by Shibli in his *Shi'r-u'l-'Ajam*, vol. i, pp. 323-356.

<sup>2</sup> E.g. his curious explanation of and commentary on the letters of the *Bismillāh* near the beginning of the *Tuhfatu'l-Ahrār*.

personal details. Thus each poet addresses himself and gives advice to a seven-year-old son, the only difference being that while Nizámí encourages his son to study Medicine, Jámí recommends Theology. The parallelism is especially apparent in the sections dealing with the "cause of the versification of the tale" of Laylá and Majnún in the respective versions of the two poets, but lack of space compels me to omit the illustrations of this given by Mírzá Bihruz in his essay. Such critical comparison of the works of the great Persian poets is very important and has hitherto been too much neglected, but the necessary preliminary work of a historical, biographical and bibliographical character is all that I have been able to attempt in this and the preceding volumes on the literary history of Persia.

Of Jámí's lyric poetry, embodied, as already mentioned<sup>1</sup> in three separate *Diwáns*, it is impossible to give an adequate account in this volume, which has already exceeded in bulk the limits I had assigned to it.

Jámí's lyric  
poetry

In Europe German scholars alone have done much work in this field, notably von Rosenzweig<sup>2</sup>, Rückert<sup>3</sup> and Wickerhauser in his *Blütenkranz*<sup>4</sup>. Having regard to the eminence of Jámí in this field also, and to the abundance of his output, a separate monograph would be required to do adequate justice to the subject, which deserves fuller study not only on account of Jámí's own merit as a lyric poet, but also by reason of the profound influence which,

<sup>1</sup> See pp. 515-6 *supra*.

<sup>2</sup> *Biographische Notizen über Mawlana Abdurrahman Dschami nebst Übersetzungsproben aus seinen Diwanen von Vinzens Edlem von Rosenzweig* (Vienna, 1840). The pages of this volume are, unfortunately, unnumbered.

<sup>3</sup> His work extends over 33 years (1844-1876). It began in the *Z. f. d. Kunde d. Morgenlandes*, vols. v, pp. 281-336, and vi, pp. 189-227; and was continued in the *Z. D. M. G.*, vols. ii, pp. 26-51; iv, pp. 44-61; v, pp. 308-329; vi, pp. 491-504; xxiv, pp. 563-590; xxv, pp. 95-112; xxvi, pp. 461-464; and xxix, pp. 191-198.

<sup>4</sup> Leipzig, 1855 and Vienna, 1858.

as already indicated<sup>1</sup>, he exercised over his successors, not only in Persia, but also in Turkey. I hope that it may be possible to recur to his lyric poetry in my next volume, when I come to trace the development of the *ghazal* in later times, but for the moment I must content myself with a few specimens selected after a cursory perusal of the edition of his first *Diwān* printed at Constantinople in 1284/1867-8, and based, as stated in the colophon, on an autograph manuscript<sup>2</sup>. I have also at hand a much fuller text of the same *Diwān* lithographed at Lucknow in 1298/1881, which contains many poems omitted in the Turkish edition, and comprises 568 as against 182 pages.

(1)

بَا مَنْ نَدَا جَمَالَكَ فِي كُلِّ مَا بَدَا  
 بادا هزار جان مقدس ترا فدا  
 می نالم از جدائی تو در بدرم چو نی  
 وین طرفه تر که از تو تیر یک نفس جدا  
 عشق است و بس که در دو جهان چلوه میکند  
 کاه از لباس شاه و گه از کسوت کُدا  
 یک صوت بر دو گونه همی آیدت بگوش  
 گاهی ندا همی نبیش نام و گه صدا  
 بر خمیز ساقیا ز کرم هجره بریز  
 بر عاشقان غمزده ز آن جام غمزدا  
 ز آن جام خاص کز خود بیز چون دهد خلاص  
 در دیده شهود نماند بجز خدا  
 جامی ره هدی بخدا غیر عشق نیست  
 گفتیم و السلام علی تابع الهدی

<sup>1</sup> See pp. 421-3 *supra*.

<sup>2</sup> Unfortunately no indication of the whereabouts of this MS. is forthcoming. The texts here given have been emended in some places from the Indian lithographed edition, which often gives a more correct reading.

"O Thou whose Beauty doth appear in all that appeareth, may a thousand holy spirits be Thy sacrifice!

Like the flute I make complaint of my separation from Thee every moment, and this is the more strange since I am not parted from Thee for a single instant<sup>1</sup>.

It is Love alone which reveals itself in the two worlds, sometimes through the raiment of the King, and sometimes through the garment of the beggar.

One sound reaches thine ear in two ways; now thou callest it 'Echo' and now 'Voice.'

Arise, O cupbearer, and graciously pour out a draught of that grief-dispelling wine for the sorrow-stricken lovers!

Of that special wine which, when it delivers me from myself, leaves in the eye of contemplation naught but God.

O Jámí, the road of guidance to God is naught but Love: [this] we tell you, and 'Peace be upon him who followeth right guidance.'"

The following is evidently inspired by and modelled on the well-known ode of Ḥáfiz composed in the same metre and rhyme<sup>2</sup>:

(2)

نَسِمَ الصُّبْحِ زُرْ مِثِّي زَبِي نَجْدٍ وَ قَبْلَهَا  
 كه بوى دوست مى آيد از آن پاكيزه منزلها  
 چو كردد شوقِ وصل افزون چه جاى طعن اگر مجنون  
 ببوى هودجِ لیلی فتد دنبال محمليا  
 دلِ من پر ز مهرِ يار و او فارغ نبودست آن  
 كه ميگويند راهى هست دلبارا سوى دلها  
 رسيد اينك ز ره سَلَمَى و من از ضعف تن زينسان  
 فَخُذْ يَا صَاحِ رُوحِي نَخْفَةَ مِثِّي وَ أَقْبَلَهَا  
 مريز اى ابرِ ديده آبِ حسرتِ هر سِرِ راهش  
 كه دور اَوَّلَى سُرِ اشش از آفتابِ چنين گلبا

<sup>1</sup> This line is an obvious reminiscence of the opening line of the *Mathnawí*.

<sup>2</sup> It is the first *ghazal* in the *Díván* of Ḥáfiz.

مرا از هجر تو در دل گره می بود صد مشکل  
 چو دیدم شکل او فی الحال حل شد جمله مشکلی  
 ز جورِ دورِ غمفرجام جامی غصه‌ها دارد  
 وَلَکِنْ خَوْفٌ مُّلاَلٍ اَللّٰدَامِی لَمْ یَطْوِلْهَا

"O Breeze of Morning, visit the hills of Nejd for me and kiss them, for the fragrance of the Friend comes from those pure camping-grounds.

When the longing for union increases, what occasion for blame is there if Majnún follows the litters in the hope of [finding amongst them] Laylá's howdah?

My heart is filled with love for the Friend, who is not heedless thereof, for they say 'Hearts have a road to hearts.'

Behold, Salmá hath arrived from the road, while I am in such case through bodily weakness; take, then, O comrade, my spirit as a gift from me and accept it.

O cloud-like<sup>1</sup> eye, do not shed the rain of regret in her path, for it is better that her horse's hoof should be far removed from the plague of such mire.

In my heart were knotted a hundred difficulties through separation from her; when I saw her form all difficulties were solved forthwith.

Jámí suffers vexations from the harshness of this grievous cycle, but fear of the wearisomeness of penitents did not prolong them."

(3)

طَرَفِ باغِ و لبِ جوی و لبِ جامست اینجا  
 سابقا خیز که پرهیز حرامست اینجا  
 شوح در صومعه کر مست شد از ذوقِ سماع  
 من و میخانه که این حال مدامست اینجا  
 لب نهادی بلبِ جام و ندانم من مست  
 د که لبِ لعلِ تو یا باده کدامست اینجا  
 بسته زلفِ سیاهِ تو نه تنها دل ماست  
 هر کجا مرغِ دلی بسته دامست اینجا

<sup>1</sup> I.e. weeping.

می کشی تیغ چکه سازی دلِ مارا بدو نیمر'  
 تیغ بگزار که یک غمزه تمامست اینجا'  
 پیش اربابِ خرد شرحِ مکن مشکلِ عشق'  
 نکته' خاصِ مگو مجلسِ عامست اینجا'  
 جامی از عشقِ تو شد مست و نه می دید و نه جام'  
 بزمرِ عشقت چه جای می و جامست اینجا'

"Here is the border of the garden, the brink of the stream, and the lip of the goblet: arise, O cup-bearer, for here abstinence is a crime.

If the elder of the monastery is intoxicated with the delights of music, give me the wine-tavern, for here this state endureth continually!

Thou didst touch the lip of the goblet with thy lip, and I the drunkard know not which is here thy ruby lip and which the wine.

Not my heart alone is bound in thy black tresses: wherever there is a birdlike heart it is here caught in the snare.

Thou dost draw the sword to divide my heart in twain; lay aside the sword, for here one glance is sufficient.

Do not explain the difficulties of Love to the reasonable; utter not a private matter, for here is a public assembly.

Jámí is intoxicated with thy love, though he has seen neither wine nor goblet: here is the Banquet of Love: what place is there for wine or goblet?"

(4)

خوبان هزار و از همه مقصودِ من یکبست'  
 صد پاره گر کنند بتیغِ سخن یکبست'  
 خوش جمعیتِ انجمنِ نیکوان ولی'  
 ماهی کزوست رونقِ این انجمن یکبست'  
 خواهی بهر هر قدمش تحفه' دگر'  
 لیکن مقصیر که جان در بدن یکبست'  
 شتر چنان ضعیف که بی ناله و فغان'  
 ظاهر نمی شود که درین پهرن یکبست'



آنجا که لعلِ دلکشِ شیرین دهد فروغِ  
 یاقوت و سنگ در نظرِ کوهکن یکبست،  
 ناموس و نامِ ما تو شکستی ز نیکوان  
 آری ز صد خلیل همین بُت شکن یکبست،  
 جامی درین چمن دهن از گُفت و گو بند  
 کآنجا نوای بلبل و صوتِ زغن یغیست

"The fair ones are a thousand, but of them all my desire is one; my speech is one, though they cut me into a hundred pieces with the sword.

The assembly of the beautiful is a pleasant meeting-place, but the Moon whence this assembly derives its lustre is one.

For each pace of her advance we desire a different present, but we fall short [of this our desire], for the soul in the body is [only] one. I have grown so thin that, but for my lamentation and wailing, it would not appear that there was anyone in this shirt.

Where the charming ruby [lips] of Shīrīn are glowing, rubies and pebbles are alike in the eyes of [Farhād] the Tunneller.

It was thou of all the fair ones who didst shatter my name and fame; yea, of a hundred Abrahams the breaker of idols is but one.

O Jāmī, close thy mouth from speech in this garden, for there the song of the nightingale and the shriek of the raven are one!"

This poem bears a great similarity, both in form and ideas, to an ode of unknown authorship of which I printed the opening lines with a verse translation in my *Year amongst the Persians*<sup>1</sup>. The fourth couplet appears to have been inspired by the well-known Arabic verses of al-Mutanabbī<sup>2</sup>:

أَهْلَى الْهَوَىٰ أَهْلًا يَوْمَ التَّوَىٰ بَدَنِي  
 وَفَرَّقَ الْبَحْرُ بَيْنَ الْجَفْنِ وَالْوَسَنِ  
 رُوحٌ تَرَوَّدُ فِي مِثْلِ الْخِلَالِ إِذَا  
 أَطَارَتْ أَلْبَرِيحُ عَنْهُ أَثُوبٌ لَمْ يَبِنِ  
 كَفَىٰ بِجَسَدِي نُحُولًا أَتَنِي رَجُلٌ  
 لَوْ لَا مُخَاطَبَتِي إِيَّاكَ لَمْ تَرْنِي

<sup>1</sup> p. 501.

<sup>2</sup> Ed. Dieterici, p. 5.

"On the day of parting passion wore away my body with sorrow,  
while separation effected a divorce between my eyelids and sleep.  
[I am only] a spirit permeating [a body] like a splinter [in leanness],  
no longer visible when the wind blows the garment away from it.  
Thin enough is my body, for indeed I am a man whom thou wouldst  
not see if I did not speak to thee."

This is not an isolated instance of the influence of Arabian poetry on Jámí's Persian verse. Thus the line:

بودم آن روز من از طائفه دُرْدِ کشان<sup>1</sup>

که نه از تاک نشان بود و نه از تاک نشان

"I was of the company of dreg-drainers on that day

When there was [as yet] no trace of the vine or of the vine-planter"  
is, as Mírzá Bihruz has pointed out to me, almost certainly  
inspired by the celebrated couplet of the great Egyptian  
mystic 'Umar ibnu'l-Fárid:

شَرَبْنَا عَلَى دُخْرِ الْحَبِيبِ مَدَامَةً<sup>2</sup>

سَكَّرْنَا بِهَا مِنْ قَبْلِ أَنْ يُخْلَقَ الْكَوْمُ

"We drained a draught of wine to the memory of the Friend:

We were intoxicated therewith ere ever the Vine was created."

Of the great Persian lyrical poets who preceded Jámí the influence of Sa'dí and Háfiz is most noticeable; and in the verses sometimes known collectively as the *Nay-náma*<sup>3</sup>, or "Book of the Reed," he has skilfully imitated the style and lucidly developed the idea of the Prologue to Jalálu'd-Dín Rumí's great Mystical *Mathnawí*. To conclude and epitomize in one sentence this wholly inadequate account of one who, though I decline to regard him as the last great classical poet of Persia, was certainly one of the most talented, versatile and prolific. In Jámí the mystical and pantheistic thought of Persia may be said to find its most complete and vivid expression; while, though he may have been equalled or even surpassed by others in each of the numerous realms of literature which he cultivated, no other Persian poet or writer has been so successful in so many different fields, and the enthusiastic admiration of his most eminent contemporaries is justified by his prolific and many-sided genius.

<sup>1</sup> Ed. Chelkh ed-Dahdah (Paris, 1855), p. 472.

<sup>2</sup> See p. 514 *supra*.